

# V O G U E

INCORPORATING  
VANITY FAIR

**MORE TASTE  
THAN MONEY**

Vogue Designs  
a Pattern Wardrobe

**THE HATS  
OF SPRING**



**ADVANCE  
RETAIL  
TRADE  
EDITION**

**FEBRUARY 15, 1951**

© CNP, INC. 50 CENTS





*Look for this label...it identifies  
the finest wools in the world*



FORSTMANN WOOLEN COMPANY  
PASSAIC, N.J.



# VOGUE

TRADE EDITION FEBRUARY 15

## HOW TO USE THIS ISSUE:

for certain fashion authority,  
apply Vogue's knowing coverage of  
inexpensive fashions...  
and hat news...to your store's  
collections for spring, 1951

### "MORE TASTE THAN MONEY"

(Pages 58-71)

a strong, fourteen-page report "of clothes not expensive—but purposely *not* the-cheapest-things-your-dollars-can-buy...indexed primarily for fashion freshness...cut with their whole lives ahead of them". Here, the points we looked for and found—the points for you to project in your own promotions of "More Taste Than Money" fashions: "*quality...upper bracket details at a price...12-months-a-year usefulness*". Check this story carefully—see "11 suits, 8 coats, 3 dresses (priced from \$18 to \$90)". Then, check your own stocks for the same or similar fashions to sell to the customer whose wardrobe is "built on limited dollars".

SEE "VOGUE SAYS"  
QUOTES  
ON PAGE 4,  
THIS TRADE EDITION

### "FLOWER MARKET: 1951 HATS"

(Pages 78-83)

Vogue's influential view of the spring hat market. Included, importantly: the shapes, details, colours which should be a notable part of your pre-Easter collections—and sales.

THE PLUS: "HATS FOR MRS. EXETER" (pages 116 and 117): "...Paris designs, copies here".

Ideas—with an "accent on prettiness"—which "Mrs. Exeter" would like to find in your store.

### MORE IDEAS:

"IMPORTANT PRINTS HAVE UN-ASSERTIVE DESIGNS" (pages 88-91).

"VOGUE PATTERNS: ONE WAY TO PLAN A WARDROBE" (pages 98-101).

"THE WIDE-WINGED COIFFURE" (pages 84-85).

"NEWS: FERRAGAMO'S HALTER-STRAP SANDAL" (page 112).

"YOUNG SHOES; YOUNG PRICES" (page 120).

"SPRING SUITS AND THEIR SCENE-SHIFTERS" (pages 110-111).

## QUOTE VOGUE AND SELL

*these fashion points*

*from the*

**FEBRUARY 15  
ISSUE**

*in advertising, displays,  
and sales training*



# TODAY'S FASHION IN RETAILING...A LOOK AT A FEW FACTS AND FACTORS

As these pages are being written, the nation is tightening and strengthening its economic guards. Changes that will affect the consumer, the retailer, the manufacturer and the country as a whole are being suggested, discussed, revised. It is virtually impossible for any publication, even a daily newspaper, to keep abreast of all the news. But from much of the published thinking, plus our close contact with leading retailers and manufacturers of fashion merchandise, VOGUE believes there are certain ideas which are of interest to the entire fashion industry, an industry which has made the retail business the *eleven billion dollar business it is today*.

Even in a nation that talks and thinks in terms of billions, eleven of them command respect. They are a vital part of the nation's economy. Hundreds of thousands of our country's workers share them. Additional millions of consumers want and need the products they represent. And so the fashion industry must go about its business.

## A NEW VIEW OF FASHION

This very continuance of fashion and fashion ideas will keep this industry healthy. To the retailer, it means:

1. A constant alertness to the *changing mode of living* of his customers, particularly the new focus of interests as women customers enter industry, white collar jobs, volunteer work or the armed services. Make their *new cycle of the day* the thinking behind your windows, advertisements, fashion shows. We know of one important West Coast store that is planning an entire promotion around this theme: "A Woman's Work—Today". Study the activities in your own community. Illustrate them along with fresh fashion merchandise *that proves your store is retaining its fashion leadership*.
2. An awareness of the *increasing importance of the home* (i.e. a trend toward femininity in at-home fashions; probable increased interest in your apron business as fewer and fewer homes employ servants).
3. The increasing interest of customers in *quality merchandise* that will serve them well. Whether they are patrons of your budget department or your designer collections, most women will buy the best they can afford at all price levels.
4. A concentration on *inventive fashion thinking* on the part of buyers as they go to market. Their close contact with consumers often inspires new fashion ideas which, when executed by their resources and promoted with enthusiasm, can act as a spur to the entire industry. In this direction, the exploration of the new *possibilities* of today's new *synthetic fabrics* suggest important developments, which usually happens when the *familiar* is in short supply.
5. The need to strike a *happy medium of distribution* between the buying well in advance of certain basic stocks and a continuing influx of high-fashion sales sparks.
6. A constant *check on merchandising plans*, not only for the immediate present but for the long-range thinking which conditions the over-all success of leading stores everywhere.



In addition to being an alert merchant of fashion, the store executive should make a careful review of his store's *selling force*, measured against the yardsticks of courtesy, intelligence, service and alternative-suggestion selling. (N.B. A survey conducted by the Research Bureau for Retail Training at the University of Pittsburgh in 1948 showed that for every \$100.00 spent by consumers in women's wear departments, there was an additional \$78.00 available but not spent. A subsequent survey by the same group of "Lost Sales Opportunities" gave strong indications that a portion of this \$78.00 was lost due to the poor quality of salesmanship.)

These particular facets of the retail business, *inadequate sales training and service*, seem to be some of the common ills of the industry, and there are certain basic aims which VOGUE believes should always be considered:

# A NEW VIEW OF SALES TRAINING

**1.** As replacements are made in your selling staff due to the inroads of the draft or defense industry, consider holding *more intensive sales training classes*.

**2.** Are your sales people given *advance fashion information* on a regular basis, through talks by your store's fashion director and buyers?

**3.** Are your sales people completely pre-schooled in the merchandise included in *special fashion promotions* (i.e. "More Taste Than Money" see pages 58 to 71, this issue) so they can do intelligent *referred selling* to other departments?

**4.** Are your sales people capable of giving *authoritative fashion advice* about the right gloves, hat, shoes, handbag, jewellery, cosmetic accents to go with the dress, suit or coat they are selling?

**5.** Are your sales people able to give *correct directions* for reaching every department in your store?

**6.** Are your sales people informed about the *special benefit properties* of the merchandise they sell (i.e., why a treated linen fabric will resist wrinkling; the differences between perfume, cologne, toilet water; the wearing potential of different gauges and deniers of nylon stockings)?

**7.** Are your sales people trained to suggest an *alternate fashion idea* if your store does not have, at the moment, the item for which the customer is asking?

**8.** Do your ready-to-wear sales people *keep notations of the fashion preferences of their regular customers*, and occasionally notify them of new fashion arrivals?

**9.** Most important of all, do your sales people present a *general attitude of friendliness and welcome*, so that any customer, whether or not a purchase is made, remembers your store for its personable personnel?

**10.** Is it convenient for your customers to *exchange a purchase* if necessary? Do you have a pick-up service; a street floor return desk; departmental exchange desks?

**11.** Can the customer who is *paying her monthly statement* do so on your main floor, without making a trip upstairs to your billing office?

**12.** Does your *telephone order board* operate at peak efficiency, and minimize the time it takes to make a purchase quickly and correctly by telephone?

These are just a few of the services which can help your store keep its regular customers and attract new ones every business day. The entire problem of sales training is a challenging one which may be intensified as the months go by.

*But we believe that the store which studies its own personality from the point of the individual behind the counter plus the fresh fashion merchandise on the counter cannot help but benefit profitably.*



TO SELL FASHION, QUOTE

VOGUE

YOUR  
RELEASE DATE:  
FEBRUARY 16TH

Use these quotations in your advertising and/or on window or departmental cards.

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

- a. on 16" x 20" unmounted display sheets
- b. on 12" x 15" unmounted display sheets
- c. on 5" x 7" tent cards for counters
- Check the number and type of each card wanted and return this coupon to us, please (2/15)

VOGUE SAYS: "Little coat—much fashion"

a ☐ b ☐

VOGUE SAYS: "Multiple fashion—the dress with cape, jacket, or coat"

a ☐ b ☐

VOGUE SAYS: "Box-jacket suit—running any day of the year"

a ☐ b ☐

VOGUE SAYS: "The soft wool suit—deliberate prettiness"

a ☐ b ☐

VOGUE SAYS: "The coat-dress makes a pretty figure"

a ☐ b ☐

VOGUE SAYS: "The narrow little hat—right with a suit"

a ☐ b ☐ c ☐

VOGUE SAYS: "The hat is a field of flowers"

a ☐ b ☐ c ☐

VOGUE SAYS: "New prints—colour more important than pattern"

a ☐ b ☐ c ☐

VOGUE SAYS: "City opera pump—patent leather"

a ☐ b ☐ c ☐

VOGUE SAYS: "Have a wardrobe of sweaters"

a ☐ b ☐ c ☐

NAME \_\_\_\_\_

STORE NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To Sell the Fashion of Spring Hats

- VOGUE SAYS: "Straight-set pillbox—1951 spring hat"
- VOGUE SAYS: "The straw sailor, set well forward"
- VOGUE SAYS: "Forward flower ring for a high chignon"
- VOGUE SAYS: "The beret of flowers—delicate, simple hat shape"
- VOGUE SAYS: "Slope of blossoms—new-and-often hat shape"
- VOGUE SAYS: "The hat is a flower"
- VOGUE SAYS: "Hat arrival—maze of flowers, web-veiled"
- VOGUE SAYS: "Flowers arched up over a knot of back curls"
- VOGUE SAYS: "White straw hat with a wavering brim"
- VOGUE SAYS: "The delicate hat wreathed in flowers"
- VOGUE SAYS: "Close little hat with a figure-hugging suit"
- VOGUE SAYS: "Fresh slope of hat for a high chignon"

HATS FOR "MRS. EXETER"

- VOGUE SAYS: "Pillbox, gentled by veiling—accent on prettiness"
- VOGUE SAYS: "Arched straw hat—serenely pretty"
- VOGUE SAYS: "Slanted hat, up-curved—pretty lift"
- VOGUE SAYS: "Wavy-shaped straw hat—becoming for almost any age"

To Sell "More Taste Than Money" Fashions

- VOGUE SAYS: "The white-collar suit makes sense in any season"
- VOGUE SAYS: "The white-collar suit, in worsted—all-weather champion"
- VOGUE SAYS: "Spring suit—figure-fitted, white-collared"
- VOGUE SAYS: "Softest beige suit—hips padded, skirt straight"
- VOGUE SAYS: "Box-jacket suit with go-to-dinner halter"
- VOGUE SAYS: "The pretty extra coat has so many days a year"

- VOGUE SAYS: "The short, bright coat—important extra this year"
- VOGUE SAYS: "The short, flared coat—pretty, many-days alternate"
- VOGUE SAYS: "Fleece shortcoat—for town and country and travelling"
- VOGUE SAYS: "Important shortcoat—to wear belted or unbelted"
- VOGUE SAYS: "Pretty coat-dress—always in the afternoon or evening"

To Sell The Fashion of Spring Prints

- VOGUE SAYS: "Tiny designs—outstanding everywhere, in every way"
- VOGUE SAYS: "New prints—simple, two-to-three colour arrangements"
- VOGUE SAYS: "Important prints have unassertive designs"
- VOGUE SAYS: "Watered stripe—for an all-year dress"
- VOGUE SAYS: "Far-flung flowers for a very-city afternoon suit"
- VOGUE SAYS: "Tiny white flowers to cast a bloom over the cloth"
- VOGUE SAYS: "Year-over dress—open-spaced polka dots"
- VOGUE SAYS: "Discreet prints—1951 highlights"

To Sell the Fashion of Spring Shoes, Accessories

- VOGUE SAYS: "All-day city shoe—navy-blue calfskin"
- VOGUE SAYS: "This season's shoe has a sliver of a bow"
- VOGUE SAYS: "Pink scarf—new flash for naturals"
- VOGUE SAYS: "Taffeta bow—crisp touch for a spring suit"
- VOGUE SAYS: "Big, beautiful collar—deliberate prettiness"
- VOGUE SAYS: "The bold-faced jewel—scene-shifting accessory"
- VOGUE SAYS: "Black calf bag—sharp emphasis for the pale suit"
- VOGUE SAYS: "Calf bag earns a handsome polish with much wear"
- VOGUE SAYS: "Wear a pale taupe stocking with navy-blue"





*Soft Yet Suave* . . . from a series of dramatic hair fashions  
created by our new Beauty Salon, we present this charming coif that exemplifies the  
new Feminine Look. It's a happy synthesis of smooth crown, subtle  
shadow wave, a gentle fluff of curls and the new slightly longer length.

*Beauty Salon, Fourth Floor.*

**BERGDORF  
GOODMAN**  
5th AVE. at 58th ST. • NEW YORK 19  
ON THE PLAZA



*The lady says, "Yes..." he wears Lebow Clothes*



MR. F. JAMES FOELS, AS SKETCHED FROM LIFE FOR LEBOW CLOTHES

*CAPRI Gabardine—Lebow's exclusive fabric in beautiful island colors,  
featuring Capri Silver Gray. Introducing Lebow's newest men's fashion  
origination, the "Narrow Line" model.*

*Just a few of the stores where Lebow Clothes are sold. For name of dealer in your area, write Lebow Bros., Inc., Balto. 2, Md.*

Indianapolis, WM. H. BLOCK CO.  
St. Louis, BOYD'S  
Miami, BURDINE'S, INC.  
Denver, DANIELS & FISHER

Dallas, DREYFUSS & SON  
New Orleans, GODCHAUX'S  
Cleveland, THE HALL BROS. CO.  
Baltimore, HAMBURGERS

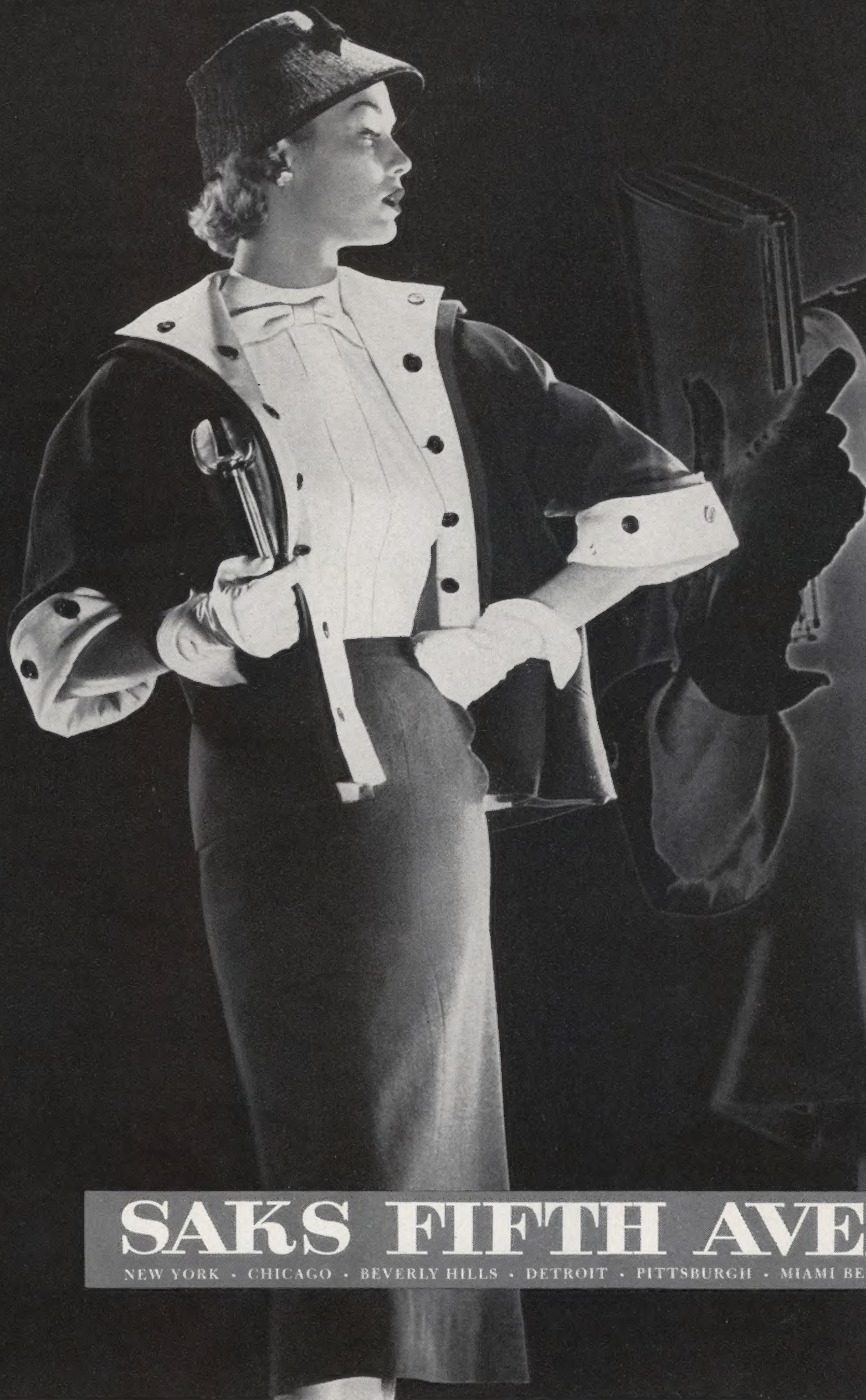
Pittsburgh, KAUFMANN'S DEPT. STORE  
Honolulu, LIBERTY HOUSE  
Chicago, LYTTON'S  
Dayton, THE METROPOLITAN CO.

Los Angeles, PHELPS-TERKEL  
Atlanta, RICH'S, INC.  
Houston, SAKOWITZ BROS.  
Oklahoma City & Kansas City, ROTHSCHILDS

*In New York—LORD & TAYLOR for Lebow Clothes*



S.F.A'S EXCLUSIVE SUIT LEGERDEMAIN: Philip Mangone's new magic with white pique. Unbutton the cuffs—you've nothing up your belled, brief sleeves. Unbutton the full lining—presto, a fluid, topper-like jacket (still lined) over a pocketed stem of a skirt. Navy or grey Forstmann wool crepe. 10 to 16. 195.00. Suit Collections.



**SAKS FIFTH AVENUE**

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH • MIAMI BEACH • PALM BEACH





100 carat Star of the East



rare jewels of the world



**HARRY WINSTON** INC.

7 EAST 51<sup>ST</sup> STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER AND VARGAS DIAMONDS

THE WINSTON COLLECTIONS MAY BE SHOWN  
ON REQUEST BY FINE JEWELERS IN YOUR CITY.





D

voluminous coat  
of wool fleece... by  
the incomparable Mangone.

Here is drama  
and true fashion inspiration  
in the magnificent

Altman manner.

Bright navy,  
natural or purple,  
sizes 10 to 16.

**225.00**

H

**B. ALTMAN & CO.**

FIFTH AVENUE NEW YORK

Richard Avedon



TODAY AS

Michigan Central Roundhouse  
and Yard  
Detroit—Circa 1860

1951 — DETROIT CELEBRATES ITS

250th ANNIVERSARY—HUDSON'S ITS 70th YEAR



# YESTERDAY HUDSON'S FOR THE FINEST IN FASHION



above—Polished Leathers by **BRITISH WALKER** \* for town, for country, for all tweeds.

left—Victoria—Instep pleat,  
open toe. Black and navy calf. 19.95

center—Cardiff—Diagonal boot-flange,  
open toe. Brown, navy, green, red calf. 19.95

right—Heath—Classic spectator pump.  
Black, brown, red calf. 18.95

\*Made in U.S.A.

opposite page— **DAVIDOW'S** imported, urban—suburban Spring plaid—shadowed in red and grey.  
1951 significances; the paperweight tweed,  
the contour silhouette, the dressmaker details. Sizes 10-16 125.00



# Peck *and* Peck



Decor by Knoll Associates, Inc.

Palumbo

**Purely Peck and Peck—Spring and our lone-button tailleur.**

**Our pride and joy...this unforgettable classic whose tailoring is its fortune, whose stark simplicity defies time and change. In grey worsted flannel, grey and white striped worsted, or navy gabardine, sizes 10 to 20, 89.95**

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI  
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE • ATLANTA



I never dreamed  
I'd look this young  
at my age

● I'd often wondered how I would look as I grew older  
... wondered how long my skin would remain soft  
and smooth and youthful-looking.  
But — no need to wonder now ...  
my Revenescence-cared-for-skin belies the years  
more beautifully than even I had ever hoped.

**REVENESCENCE**



*as a cream*

*as a liquid*

*as a mask*

Charles of the Ritz





**News in separates**  
**...fruit hues in**  
**stay-fresh Acetate Jersey**

Because it's acetate jersey, this charming Jonbarry blouse and skirt won't wilt or wrinkle, won't lose shape. In luscious colors of mauve with wine, cream with cocoa, navy with white and mint with bottle green. Blouse and stole, each about \$7, skirt, about \$8. Sizes 10 to 18.

At Lord & Taylor, New York; Jordan Marsh, Boston; Stix, Baer & Fuller Co., St. Louis; Denver Dry Goods Co., Denver; Bon Marche, Seattle. For other stores see Vogue's Buying Guide or write: Dept. 14-A, Celanese Corporation of America, 180 Madison Avenue, New York 16.

**Celanese\***

**JERSEY OF ACETATE RAYON**

\*Reg. U. S. Pat. Off.





*East and West . . . acclaim the peerless beauty of*

## *Emba\* Aleutian Mutation Mink*

*lambent taupe shaded with indigo blue. Designed by Schwartz Bros. and Angel.*

*Gunther-Jaeckel, New York   Willard H. George, Ltd., Los Angeles   Nicholas Ungar, Portland, Ore.*

*. Consult your furrier for further information about Emba Aleutian Mutation Mink • Mutation Mink Breeders Association*





COSTUME SUIT BY BRANÉLL

HAT BY JOHN FREDERICS

For spring . . . pale, delicate, creamy beige in fine dressmaker cloth by Hockanum,  
makers of woolens of beauty, quality and lasting wear.

**H O C K A N U M**

*Woolens*

J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1: M. T. STEVENS & SONS COMPANY DIVISION



# Thalhimer

Richmond, Va.  
and Sosnik-Thalhimer, .....Winston-Salem, North Carolina



**Pattullo - Jo Copeland**

*Thalhimer, Richmond, over a century in Virginia.*



# Germaine Montabert

711 FIFTH AVENUE, NEW YORK 22, N. Y.



"URBANA" . . . about \$33.75  
at Himelhoch's, Detroit  
and exclusive shops everywhere

Suit by Monte-Sano & Pruzan Ltd.



*So widely revered . . . Dior's stem silhouette in light grey or beige imported English worsted . . . from* **Christian Dior**-New York



*naturally at*  
**HIMELHOFF'S**  
*detroit*





hat—Mr. John

Tebilized® —  
constantly  
crease-resistant—  
**Lynbrook's**  
colorful  
spun rayon  
sun dress

Lynbrook's sleek sun dress with its brisk little jacket is made of Dumari's Yippi®. Lynbrook chose it not only because it's a wonderful spun rayon that looks like linen but also because it has the super-fine crease-resistance you expect of fabrics marked Tebilized. Wear it the whole day through. Hang it up. Creases disappear overnight. And this marvelous crease-resistance will last the fabric's

lifetime. No wonder clever shoppers always look for dresses and fabrics with the Tebilized mark. Yippi is sold by the yard at leading stores everywhere. The Lynbrook dress comes in topaz, navy, lilac, creme-de-menthe, rose-pink. Sizes 10 to 18. About \$16. For the name of the Lynbrook store nearest you, write to David H. Smith, Inc., 1350 Broadway, New York 18, N. Y.



**TEBILIZED®** tested crease-resistance  
enables you to buy crease-resisting fabrics with confidence



*Hattie Carnegie*

Tabbed for Spring

in dappled worsted.



Carte Blanche perfume.





THE DAYTON OVAL ROOM<sup>®</sup>  
MINNEAPOLIS



PHILIP MANGONE





# Collegibred

## shoes

so light

so flexible

make  
walking  
seem like flying

wings on your feet for wonderful walking...here are shoes light as a whisper, so soft you can fold them in your hand, so smart you'll wear them everywhere with everything. \$17.95 to \$19.95 at your favorite store.

E. P. REED & COMPANY, ROCHESTER, N. Y.





*Tailored by Mandelbaum, in P.A.T. proportions . . . fabric by Pacific Mills, Worsted Division*

*Grey Pearl for Spring . . . Pacific Strea, of fine worsted, has a shifting play of light across its surfaces, lending new distinction to classically understated grey.*

*The suit, with tapered waist and a quick flare of jacket, also in beige . . . sizes 10 to 18.*

*For the name of the fine store in your community featuring this suit, write*

*Pacific Mills, Worsted Division, Dept. VA-2, 261 Fifth Avenue, New York.*



***It's a PACIFIC Woolen***

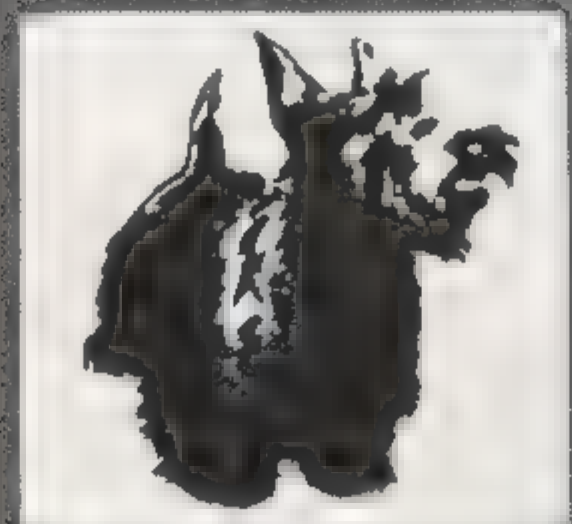
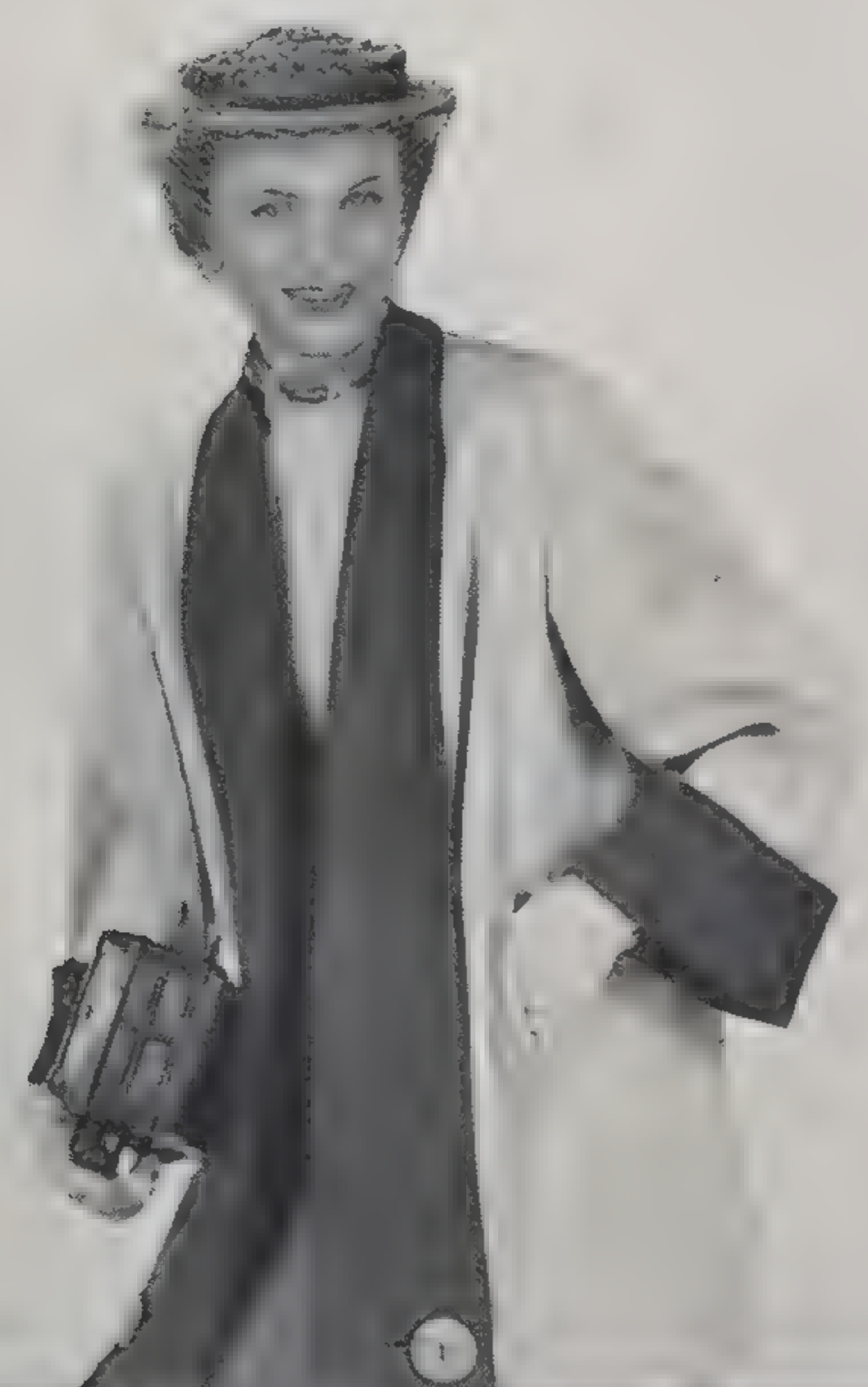
BY PACIFIC MILLS . . . WEAVERS OF FINE WOOLENS, WORSTEDS, COTTONS AND RAYONS



Gabardine short coats, of course! One,  
as tailored as an  
Englishman's topper.

One, ottoman-  
trimmed for  
tea-time airs.

\$69.95 and \$79.95



Naturally. ROTHMOOR

At one fine store in each city, or write:  
ROTHMOOR CORPORATION • STATE-MADISON BLDG., CHICAGO 2, ILL.

Accessories by Mr. John



for beautiful  
foot-lines  
compare and  
you'll wear

# Styl-EEZ

A SELBY SHOE

the only shoes to receive the **FASHION ACADEMY**  
**GOLD MEDAL AWARD** for 1951



LOUISE



DATE



DEBRA



ALONA

Honored by the fashion authorities who annually name America's best dressed women, Styl-EEZ shoes give you the styling finesse that received the Fashion Academy Gold Medal Award. Also give you quality, fit, value—and gentle support when the "Flare-Fit" innersole cushions your instep.

**\$10<sup>95</sup> to \$12<sup>95</sup>** other styles **\$8<sup>95</sup> and \$9<sup>95</sup>**


*slightly higher in western states*

SELBY FIFTH AVENUE at 38th St., New York City, and your leading Shoe and Department Store . . . Manufactured for women by THE SELBY SHOE COMPANY, Portsmouth, Ohio . . . for men, WALLSTREETER SHOE CO., NORTH ADAMS, MASS. • IN CANADA, MURRAY-SELBY, LTD., LONDON, ONT. • IN ENGLAND, SELBY SHOES, LTD., LONDON • IN AUSTRALIA, SELBY SHOES, (Aust.) LTD., SYDNEY • IN NEW ZEALAND, R. HANNAH & CO., LTD., WELLINGTON • IN ARGENTINA, ALBERTO GRIMOLDI, BUENOS AIRES • IN SOUTH AFRICA, PANTHER SHOE CO., LTD., and SEARLES, LTD., CAPE PROVINCE • IN URUGUAY, SASSI, S. A., MONTEVIDEO • IN NORWAY, SALOMONS SKOEFABRIK, OSLO

Selby Shoes the World Over—Established 1877

Copy, 1951, The Selby Shoe Company





HOSIERY... expertly knit  
for flattering fit

... in exquisite shades  
to enhance your own skin tone

... quality fashioned  
for maximum wear

This is, truly, Hosiery "As You Like It"

*"As You Like It"*

H O S I E R Y

In whispery sheer 51 and 60 gauges and  
amazing Sheerlace Kantruns.

SUIT BY ADELE SIMPSON HAT BY JOHN-FREDERICK'S

PHOTO BY JON ABBOT

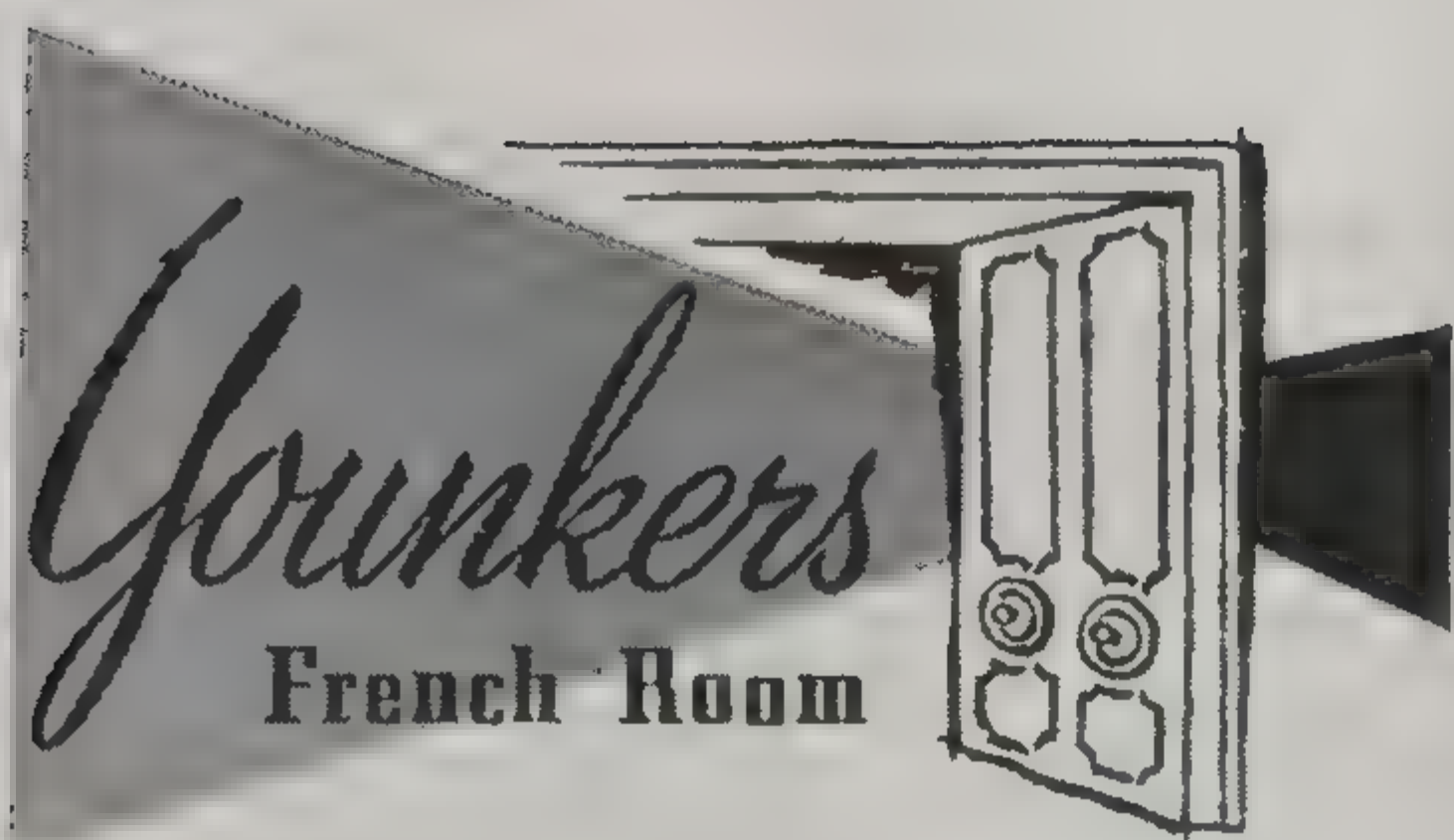




**Monte Sano & Pruzan**...Sculptured simplicity keynotes

Monte Sano's brief-jacket suit in Forstmann Milateen. Ginger or navy, 10 to 18. 169.95

Hat by Mr. John



Des Moines 6, Iowa



*Living  
in  
Clover-*



*in my Hill and Dale shoes*

Live handsomely in  
custom-like HILL and DALES, and enjoy  
the Luxurious Feel of Quality Fit.

Soft, rich leathers . . . skilled  
craftsmanship . . . talented designs . . .  
built-up leather heels.

Priced from \$16.95



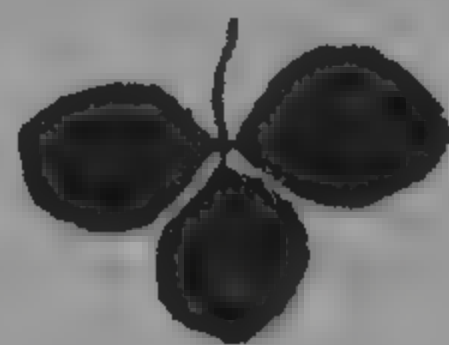
*Fashion's favorite walking shoes*



*Lady Luck*



DIXON-BARTLETT CO. Baltimore 24, Maryland





# JOSEPH

# MAGNIN



San Francisco, Oak-  
land, San Mateo, Palo  
Alto, Sacramento,  
California, and Reno,  
Nevada

**Butterfly...**...a costume from the custom collection of **HOWARD GREER**

exclusive with Joseph Magnin



# CAROLYN\*



CAROLYN says it's Spring in two refreshing ways. Each expresses its own personality with individuality in detail . . . both have the common denominator of fine tailoring and inspired styling by RUBIN-FELD. New Spring shades in Juilliard's Planateen. Each about \$85. Left: sizes 10 to 16. Right: sizes 12 to 20.

\*Who is *Carolyn*? Carolyn is a famous fashion organization. Each month they survey all the important fashion creations, selecting only the most outstanding in design and in value to bear the Carolyn label. Carolyn fashions are sold exclusively in one smart shop in each city. Write to Carolyn, 128 West 31st Street, New York 1, N. Y., for the name of the exclusive Carolyn shop in your nearest city.



Be carefree, be comfortable and enjoy a  
**new world standard in travel**

**the new Santa Fe**

# Super Chief



**Daily between Chicago  
and Los Angeles**

**Be pampered every mile  
of the way!**

**Enjoy the Turquoise Room,  
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1.



2.

# Conmar Zippers – closing magic

Can't stick...can't jam...guaranteed flawless

Finishing touch a wonderful wardrobe deserves...the smooth-sailing perfection of Conmar zippers. **1.** With any fine suit, you want that just-out-of-the-tissue-paper fresh look. And Conmar zippers help you hold it...so smoothly. For they're fashioned to lie flat as a seam, with nary a wrinkle or rumple. **2.** That smooth look again! Conmar zippers don't merely look smooth...they *act* that way. Precision-engineered for flawless performance, they simply refuse to stick or jam, even when you're dressing in a whirlwind hurry. **3.** Say good-bye (and good riddance) to those "Houdini" zippers that somehow undo themselves. Conmar zippers are your obedient servants...never creep open...always hold steadfast until *you* unfasten them. **4.** Feel free and easy in a suit (or dress) that's wearing a Conmar zipper. They're such marvels of supple flexibility and next-to-nothing lightness. And when you step out in your finest, chances are your finest is wearing a Conmar zipper. Conmar, Newark 1, N. J. (See opposite page for FREE illustrated Spring folio.)



3.



4.

*it's a  
wonderful  
zipper!*



$$1 + 1 = 4$$

Buy 2 suits . . . get 4 changes

1



2

# Saony suits of Palm Beach\*

THE ONLY WOMEN'S SUITS OF PALM BEACH

**1.** Start of a wonderful wardrobe—your 3-season suit by Saony. In patterned Palm Beach, famous blend of rayon enriched with wool. **2.** Go on to another suit, tailored the same superlative Saony way. Yours in new “Good-Mixer” hues—clearly beautiful! **3.** Switch jackets, switch skirts, quadruple your wardrobe in a wink. Saony blends styles and colors to mix easily. The Saony-Ciella shirt mix-or-matches too. It’s only \$3.95. **4.** What a smooth life you’ll lead—free from pressing cares. Crease-resistant Palm Beach shakes off wrinkles faster. It’s a wonderful fabric! Worthy of that wonderful Saony fit. Saony suits are proportioned to your figure—in misses’, petite, half sizes—and now some in junior sizes. No mail orders, please. Watch your newspaper for local store advertisements. Write for FREE illustrated Spring folio “Plan for Fashion, 1951” to Saony, Dept. P-2, College Point, N. Y.



\*PALM BEACH T.M. REG. BY GOODALL-SANFORD, INC.



3



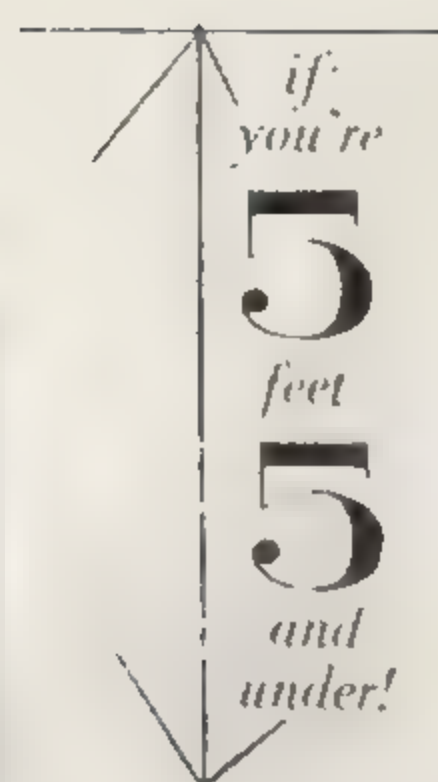
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it's a  
wonderful  
buy! 24.50



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*Air/Step*

**SOFTIES**

A Product of  
  
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At left, DONNY  
At right, DREAM





# Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

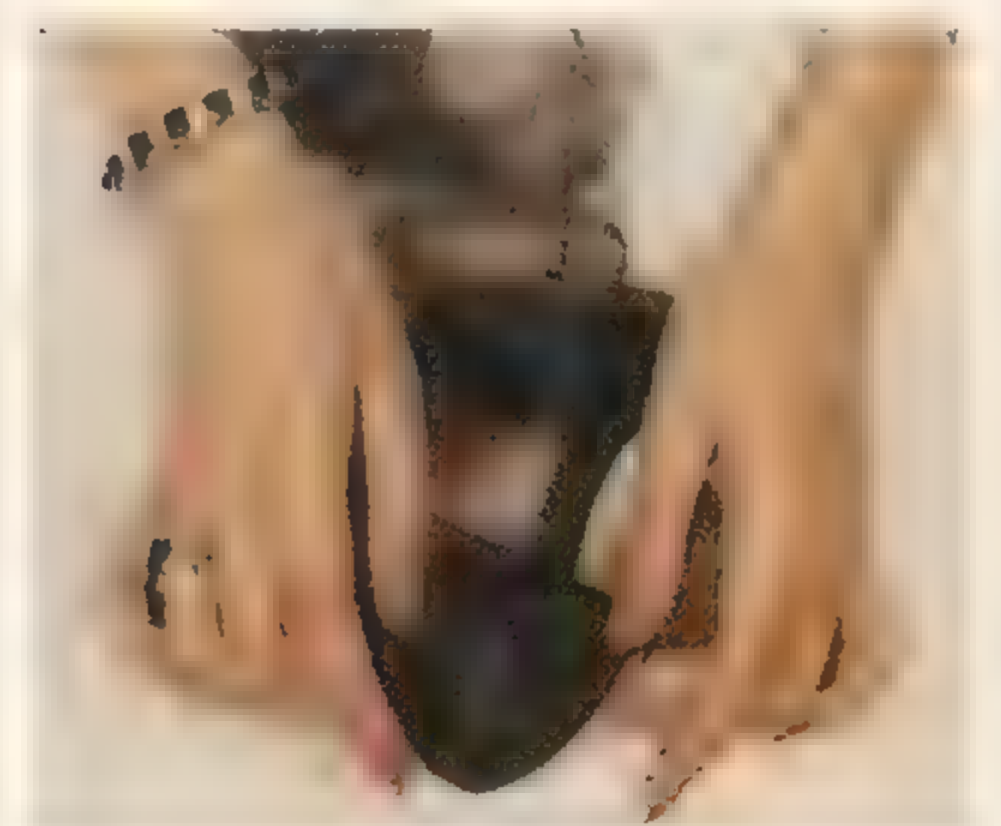


SHOES: I. MILLER COSTUMES: JANICE MILAN

## *News! New hues in Dark Accent\* by Van Raalte*

Footnotes make the headlines! Van Raalte brings you two beautiful new Forecast Colors in famous *Dark Accent* nylons. Reading from left to right: "Sea Spray," with navy heel and seam; "Sunset," with rich brown heel and seam. Reading from hem to heel: the sheerest flattery! In three fully-proportioned lengths, all with the exclusive Van Raalte Flextoe\* for extra comfort and better fit. At better stores, \$1.85 a pair.

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\*®



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lid-lowering



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fantastic



Light, floral,  
romantic



Dress by Edward Carroll, Jewels by Harry Winston, Fur by Esther Dorothy

*Dana*  
PARIS • NEW YORK

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Darling of the zipper world! . . . and because it's only as big as a minute, the Seam-thin, dream-thin Talon slide fastener all but disappears into any fabric . . . even the most filmy. This, plus being marvelously light and flexible, makes it ideal for closing a wrist or neckline, wonderful for children's dresses. Not only washes like a small wonder but even secures with a tiny, amazingly efficient automatic lock. Isn't all this dainty precision exactly what you'd expect of a Talon slide fastener! *Whatever you buy, you know it's a better buy when you get the extra value of the Talon slide fastener. Look for it!*





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**Worambo**  
*Woolen*

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Hat by Mr. John



# Colorful and Casual

Tailored to travel south this winter and all around next summer! Left—CLAIRE TIFFANY'S crease resistant Irelin rayon linen with saddle stitched convertible collar and flap pockets. In midway green, bronze, grey cloud and apricot. Sizes 12 to 20. About \$10.95.

Right—IRMA HILL'S exclusively designed Tiffany crepe. A style to slim and trim... in green, red, blue and luggage. Sizes 14½ to 24½.

About \$12.95. At one fine store in each city. For name of store nearest you, write Claire Tiffany, Inc., (Div. of Rice-Stix), 1000 Washington Ave., St. Louis 1, Mo.



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in Silk...**



# Vogue Patterns

A flare of faille makes this shortcoat fashion news for late-day drama through Spring. Buttoned on the diagonal, with added elegance in deep turn back cuffs, tiny stand-up collar. Each Vogue pattern is screened by experts for perfection of fit, line, detail. *Vogue Patterns set the fashion with smart women everywhere.* See complete selection in your pattern department.

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THE CONDÉ NAST PUBLICATIONS INC. VOGUE VOGUE PATTERN BOOK HOUSE & GARDEN GLAMOUR



# CUTE tricks with BUTTONS



## Ring and Earrings

This set of ring and earrings for gala occasions is made of B•G•E sparkling jewel buttons. One button is wired, then cemented to an inexpensive plain wedding band. Two other buttons are cemented to earring backs, available at notion counters.



## Belts

A smart woman can make stunning belts to highlight her costume. This one is made of felt and trimmed with B•G•E imported jet and gold buttons. Others are of leather trimmed with metal buttons or velvet ablaze with gleaming jewel buttons.



## Hats

Dillard Long, custom millinery designer, uses B•G•E plastic and metal buttons to dramatize this chic suit hat. Throughout Mr. Long's collection are buttons — jewel buttons on cocktail hats, gay buttons on sailors, large colorful buttons on straw cartwheels.



## Stickpin and Cuff-links

Here B•G•E's 1951 gold button is used for a stickpin and cuff-links. To make the stickpin, buy a plain hat pin in your notion department—break off the plastic head and fasten the button on with cement. Use wire to join a large and a small button, to make cuff-links.

(Advertisement)

# Finishing Touch to Spring Smartness



• As important as accessories, the right B•G•E button adds interest and sparkle to Spring ensembles. See the B•G•E masterpieces at button counters everywhere.

**B•G•E**  
*Originales\**  
\*T. M. REG.

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HAT BY JEANNE TÊTE

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*the finest in fabric gloves*

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- D. EMPRESS, handsomely fagoted, saw-tooth-cuffed, six-button length, double-woven cotton. About \$4.00.

All in black, white, biscuit, navy and pink blush.



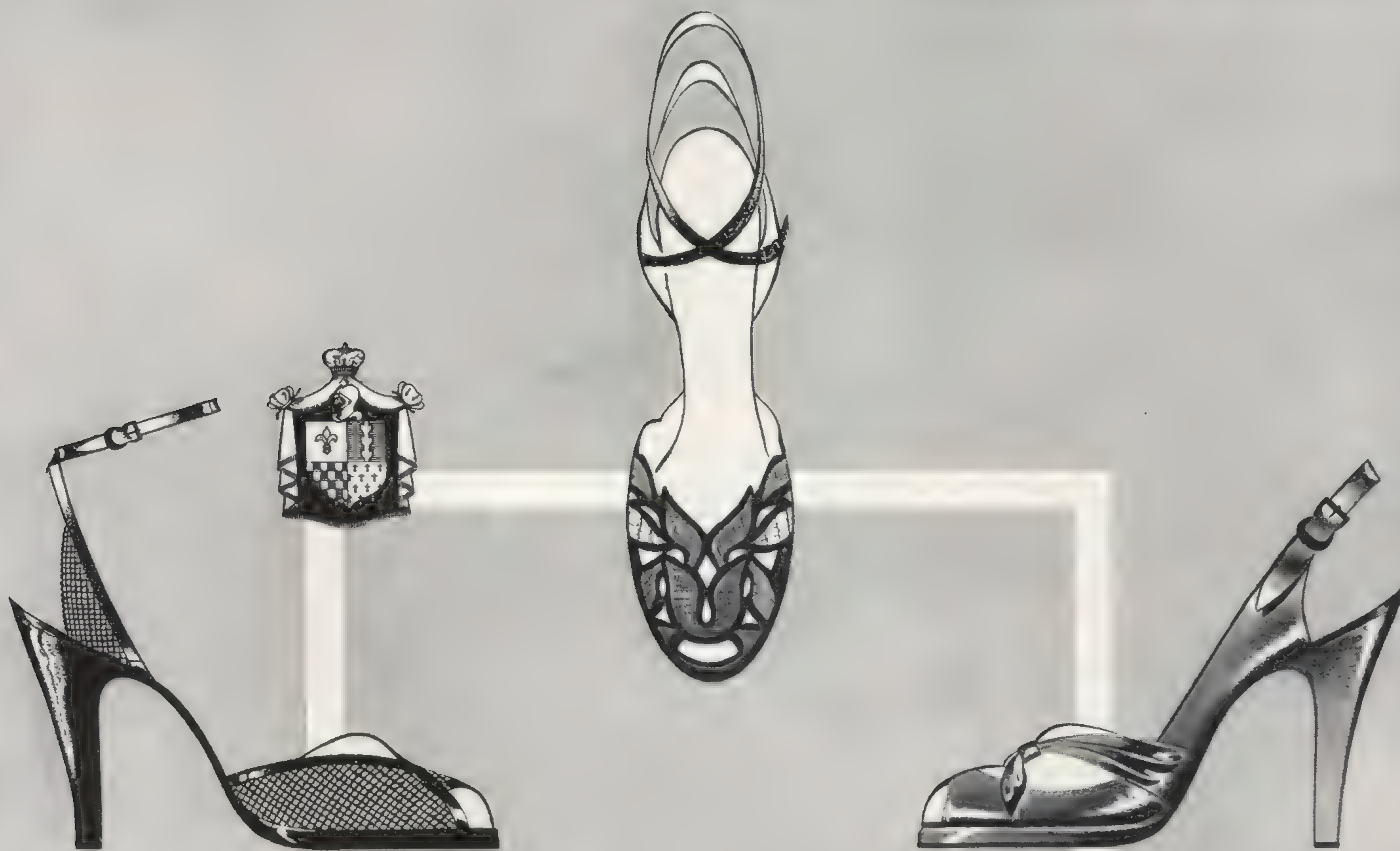
\*REG. U. S. PAT. OFF

MERRILL-CLARK-MEINIG, INC., 437 FIFTH AVENUE, NEW YORK 17, N. Y.



# Marquise

## ORIGINALS



### *the Filagree Look*

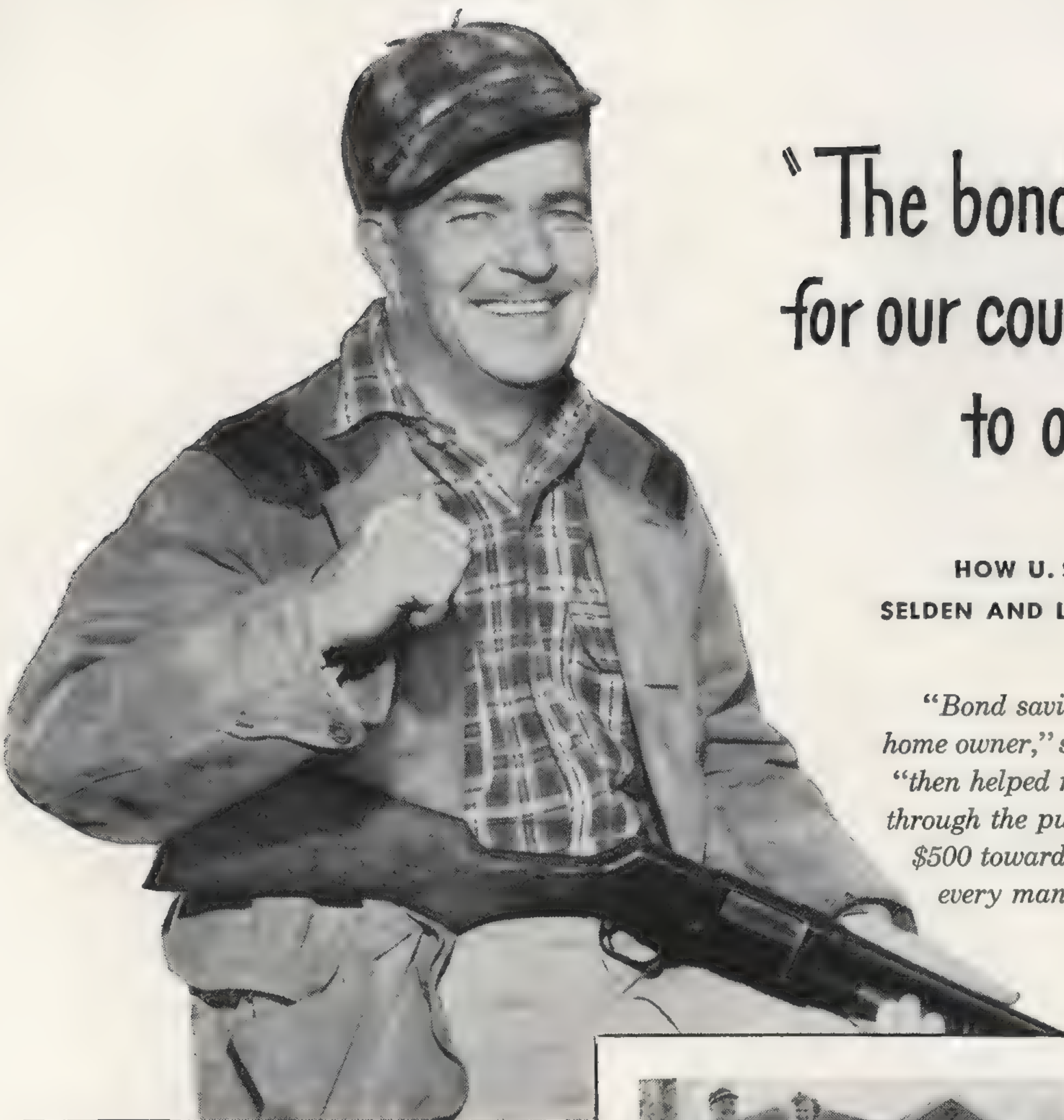
Such imaginative designs... such a fresh and stimulating use of fashion-favored leathers: patent made delicate with nylon mesh... suede like cloisonné with rainbow reptile leaves... calfskin softly shirred and draped. All gently elevated... all with the inimitable craftsmanship and value that typifies fine Marquise originals.

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*“Bond saving made it possible for me to become a home owner,” says engineer-sportsman Selden Robinson, “then helped me to improve on my original investment through the purchase of a better home. Bonds also paid \$500 toward a new car. My story should encourage every man who dreams of a house of his own.”*



*“Lila and I started our bond program before the war. I was in the Payroll Savings Plan at the Stearns-Roger Manufacturing Company, where I'm an engineer, and was buying two \$18.75 bonds a month. When war came, we gave up our dream home for the duration, and were glad our bonds could go for our country's victory.”*



*“Bonds paid \$2800 down on the house we finally bought in 1945. Later they provided another \$500 toward our new car. And this year when we traded our first house for a new \$14,250 brick home, our U. S. Savings Bonds paid the difference. We'd never have had the money if it hadn't been for our bond buying.”*



*“We've saved \$4,000 altogether, and now we're buying bonds toward a college education for Emily, 15, and Carol, 8. Believe me, there's no surer savings program than the Payroll Savings Plan. And U. S. Savings Bonds, which are backed by the greatest nation on earth, are the safest investment you can make!”*

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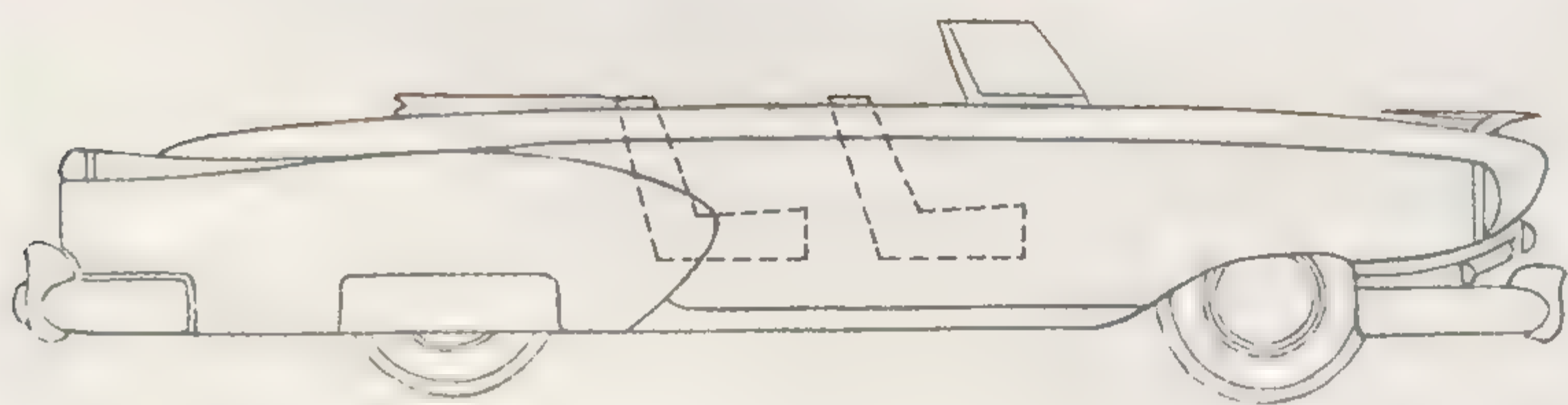
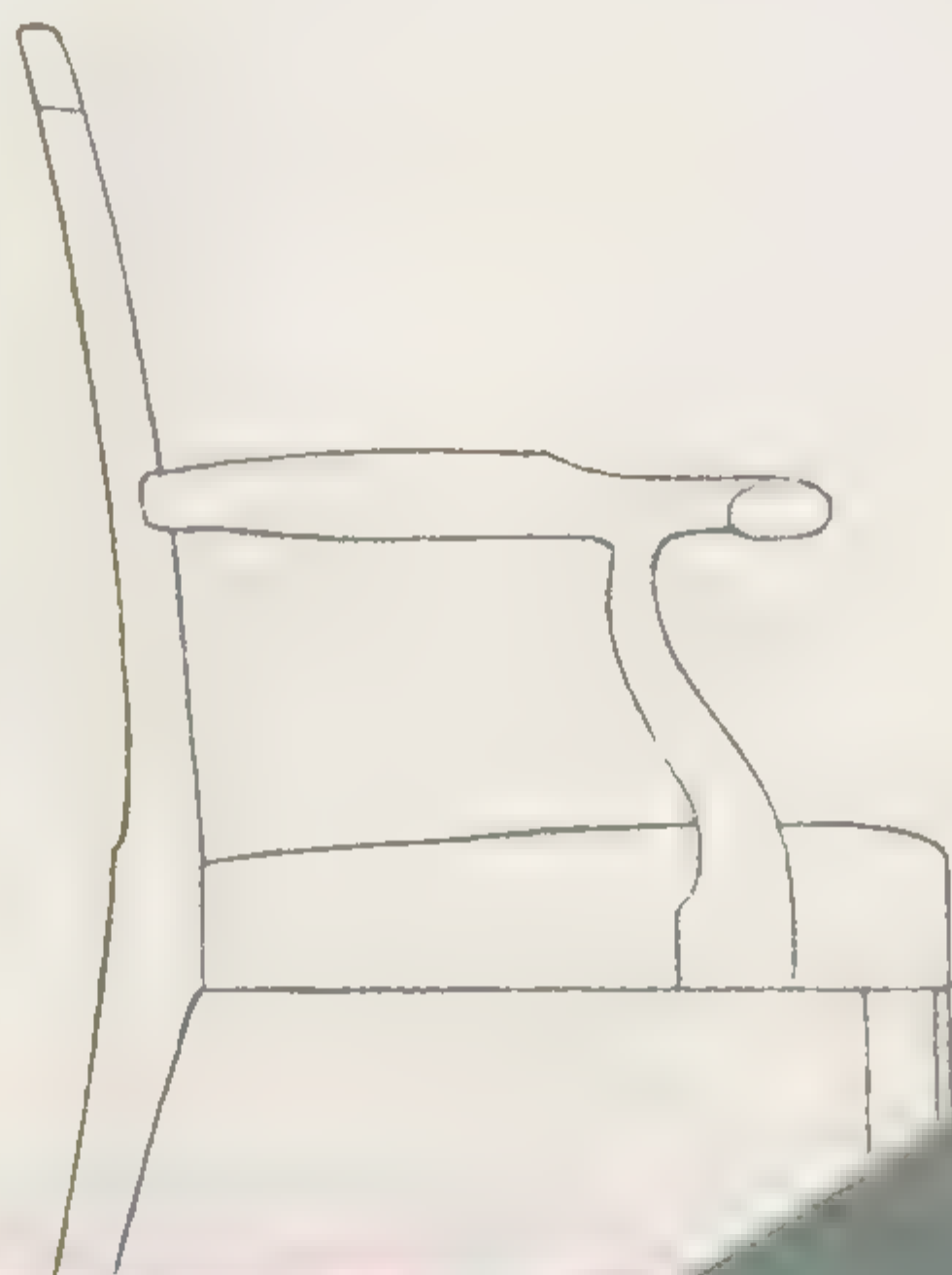
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... or see *Vogue's* Buying Guide, pages 128 and 129.

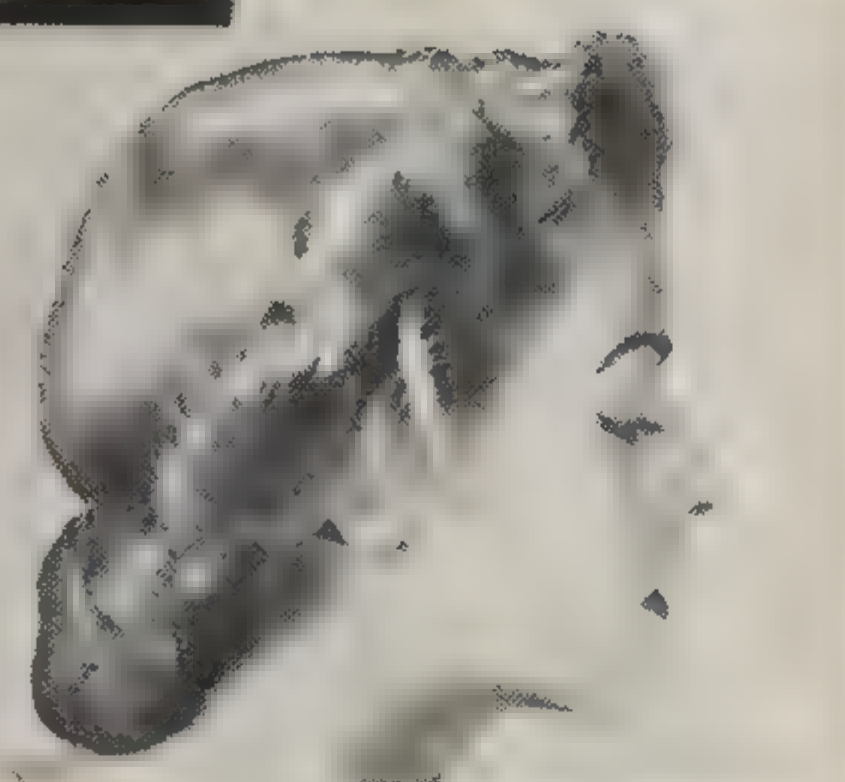
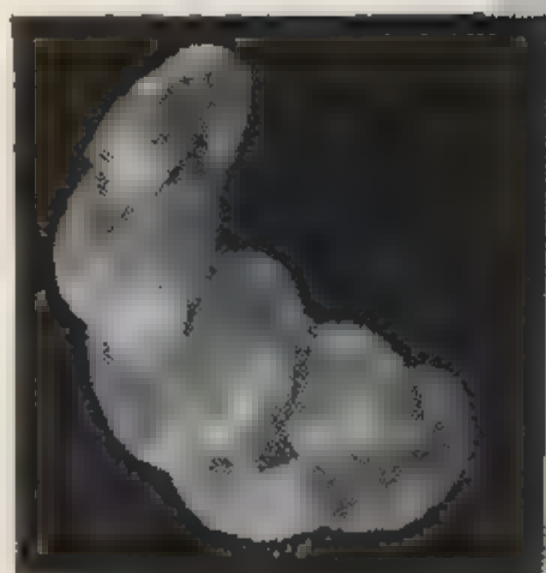


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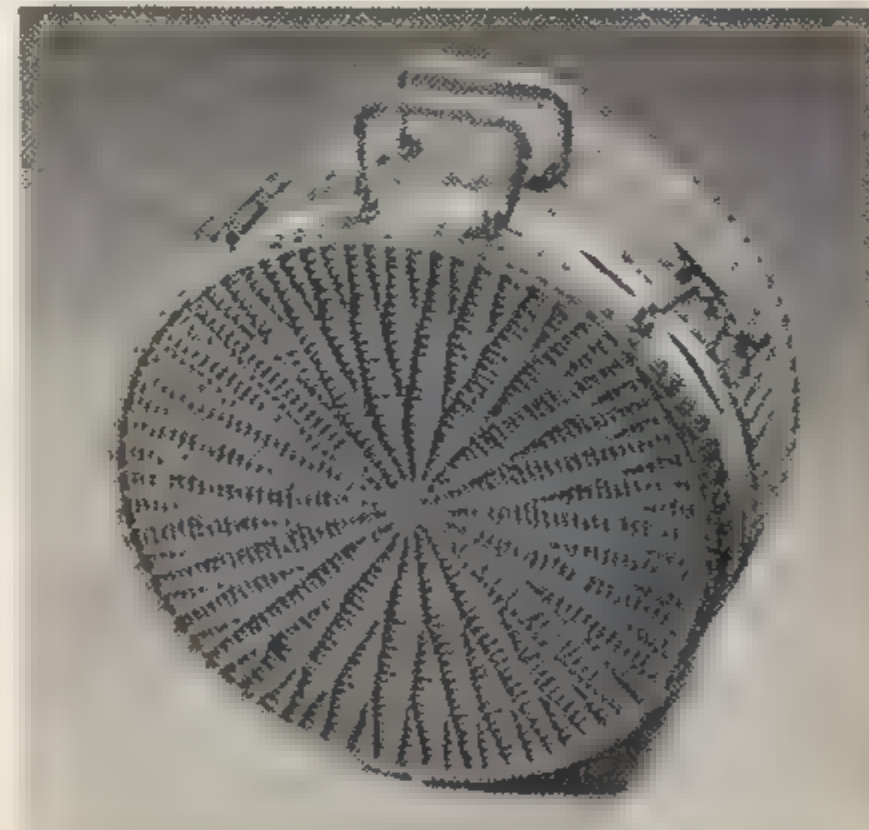
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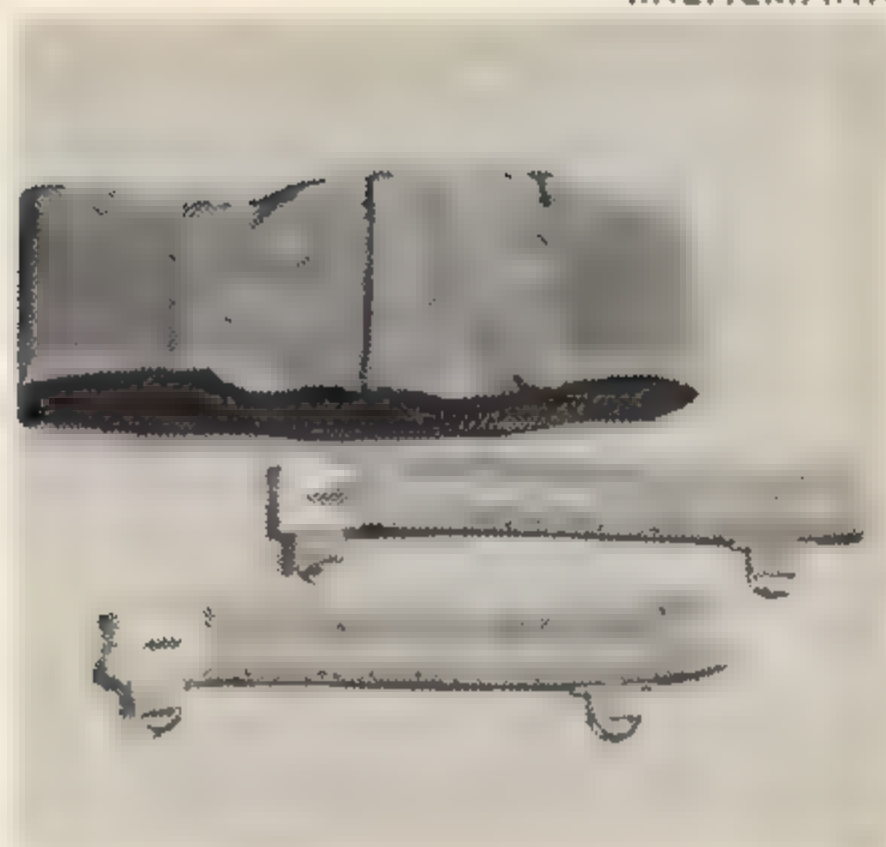


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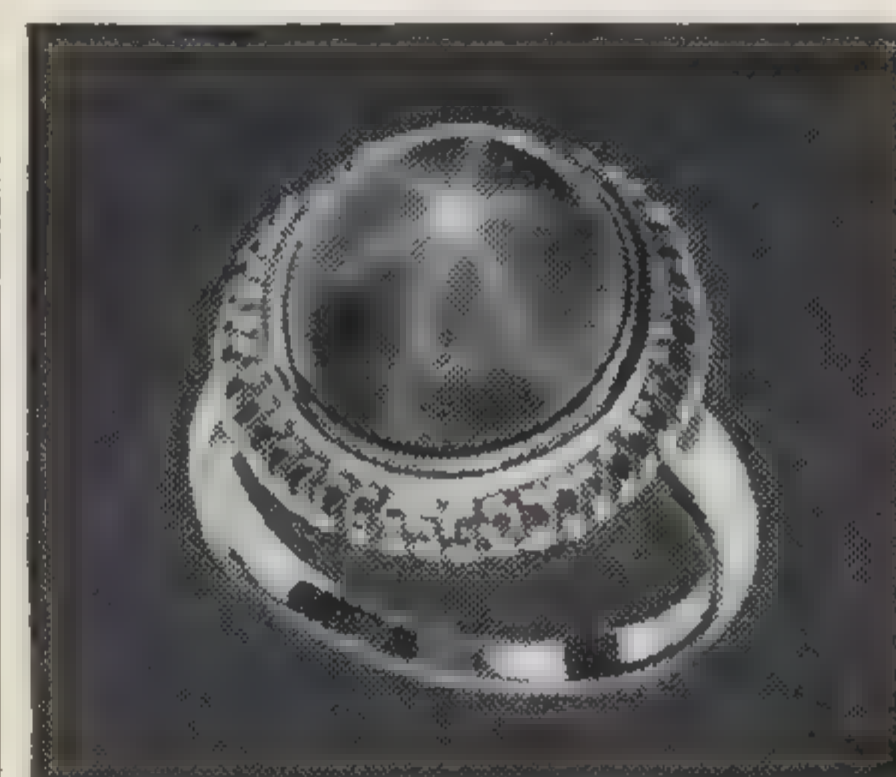


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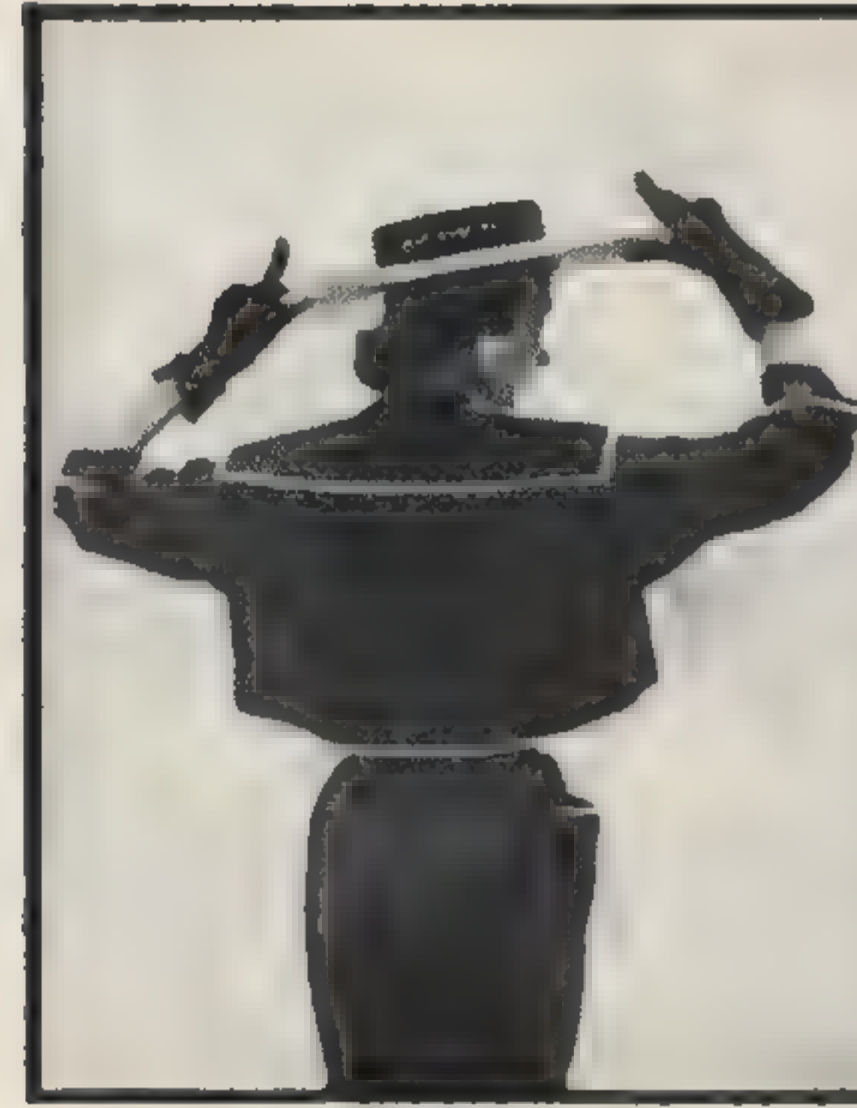
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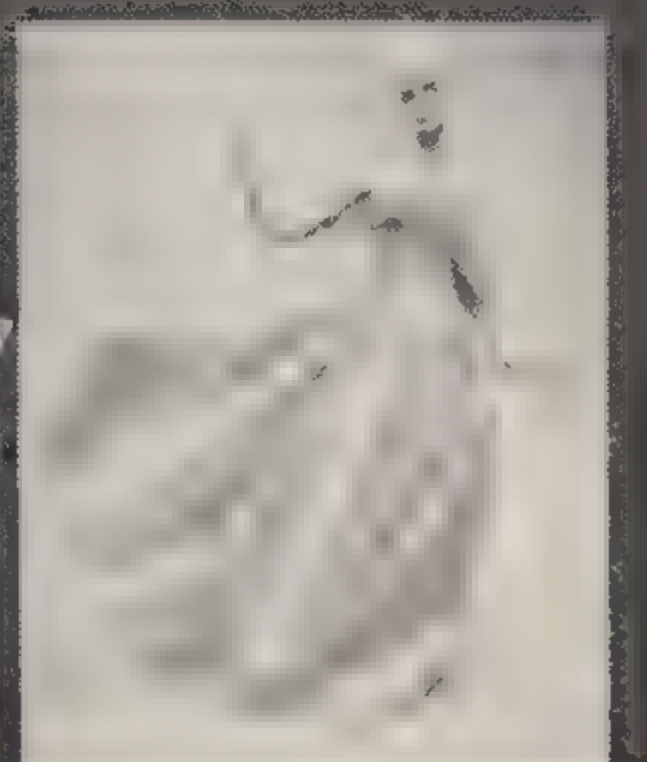


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Vogue is published by

The Condé Nast Publications Inc.

President: I.S.V.-PATCÉVITCH

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# VOGUE

incorporating Vanity Fair

FEBRUARY 15, 1951

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**Cover:** Spring white, here as news: tones of white against grey and cocoa. White wings, set in the dimples of a cocoa straw toque. Creamy white, the knitted wool shortcoat flung over the shoulders. Clear white, the organdie ascot. Pseudo pearls. All, Hattie Carnegie. Suit, of Forstmann wool, coat, hat, also Frost Bros.; I. Magnin. Lipstick, Elizabeth Arden's new "Striking."



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## VOGUE'S EYE VIEW OF "FAITH FOR FREEDOM"

Barbara Ward, brilliant young English author of *Policy in the West*, confounds the Communist gospel, the fatality of history. With faith in the enterprise of Western freedom, she has written: "The essence of faith is that it does not depend upon a perpetual renewal of absolute proof." Here are more of her wise words:



PENN

*"Whatever the shams of Communism—and they are immense—they come clothed in the language of poetry and hope. . . . Communism does more than provide the Western world with a species of Rake's Progress of some of its own ideas and assumptions. Every pretension, every false claim of our Western society is relentlessly exposed by Communist propaganda and all too often our dislike of the critics is rendered a thousand times more bitter by our inner knowledge that their gibes are true. . . . Today, at least, no false complacency can hold us back from seeing where are the weaknesses and the shams. Bitterly as a man may resent the shooting pain that warns him of some internal disorder, would he see to curing himself in time without that pain? . . .*

*"We need therefore have no doubts about the necessary means of Western survival—to be stable, reliable and prosperous ourselves, to share with others our prosperity, to rebuild our defenses, to be patient allies and good friends, to restore our vision and moral purpose, to drive out the gods of fatalism, to restore the 'glorious liberty of the sons of God,' and in this spirit, to confront our adversaries with a calm fortitude that allays both their fears and their ambitions—these are the main themes for a common policy in the West."*







# WHAT CAN CLOTHES MONEY BUY THIS SPRING?

Some answers are in these pages, in a collection of clothes not expensive—but purposely *not* the-cheapest-things-your-dollars-can-buy. That's the point. We have indexed *primarily* for fashion freshness—clothes cut with their whole lives ahead of them (“my best this year, a favourite next year, and still around three years from now” is, as any smart shopper knows, very sound economics). The fashions that look freshest to our eyes are those with deliberate *prettiness*—pretty hat, blowy skirt, flying-out cape-collar, cape, fitted coat . . . pretty colour.

We have looked for that hard-working word, *quality*, and here it is—in first-rate worsteds, fleeces, coverts; in pure linens, pure silks, a sound rayon faille. (The nation's budget counsellors are apparently very realistic about the high cost of a “bargain”—they make “clothing *and* upkeep” a single category.) We've examined, frankly, for upper-bracket details, at a price—and here are hand-finished buttonholes, a pleated silk lining, a lining to match the suit's blouse, buckram wherever needed to support a line for *life*. We've made 12-months-a-year usefulness a requirement of this collection—as indeed it is, in any wardrobe built on limited dollars.

Now. Clothes-money this spring can also work another subtle economy. Because the clothes-makers today make more and more sizes, you can go and buy a dress and it will fit, without alterations, providing you look for what is *made* to fit you. Of the 13 suits, 9 coats, 3 dresses in this collection (price-tagged from \$18 to \$90) *some* will be found in the “Young” or “Junior” shops-within-shops, located there *because* of price or because of 7 to 17 sizing. (Standard “Misses” sizes are based upon a 5'6" figure; standard “Junior” sizes are based upon a 5'3" figure—shorter trip to the waist and hem.) Actually, you can be over 34—and over 34 in the bosom—and still be technically a “junior.” In any case, a smart shopper finds that her best clothes economy can be her figure—if she holds it to an unvarying set of proportions.

What can clothes money buy this spring? Well, what *is* the value of a becoming hat? An every-day suit? A coat that never goes to storage? As for actual spending—our answer, this spring as always, is that any woman can be well-dressed at almost any price—as long as she doesn't fall into the cliché of thinking that fashion is reserved for women more fortunate than she. *No* amount of clothes money can buy the tilt of a hat, the placing of a jewel, the whiteness of a glove, the length of a sleeve, the line of a scarf, or even the right decision about whether or not to belt a short topcoat. . . .

## **\$70** BUYS A LOOK AND A CHOICE

*Opposite:* This is the look—deliberate prettiness. A pretty figure (curved bodice, small waistline, flying-out skirt). A big, beautiful collar (the line held by buckram). This is this choice—a coat-dress to wear sometimes as a coat, sometimes as a dress; always, and only, in the afternoon and evening. In navy-blue Elgin rayon taffeta; in sizes 7 to 15. By Alan Graham, interesting new designer at Horwitz & Duberman. Lord & Taylor; Hutzler's; Thalhimer's. Bicornes by Florence Reichman. Pseudo pearls by La Tausca, at Lord & Taylor.







**What can clothes money  
buy this spring? *cont'd***

**\$60 IN THE CLEAR**

buys the suit, *opposite page*, in the softest beige we've ever seen. In a soft, soft Juilliard worsted. Jacket is lined; is padded out a little over the hips to make the waistline seem practically 0. This skirt is straight, and we might have thought, a tall woman's silhouette, but the suit turns out best for (and cut for) a small figure: sizes 7 to 17. Natural straw bicorné faced (like the collar of the suit) in black velvet, by Suzy U.S.A., \$12. Crescendoe gloves. Koret bag. All, Bonwit Teller. Suit also at Sakowitz; I. Magnin.

**\$70 A YEAR**

is how we look at this box-jacket suit *at left*. Then it runs for free, any day the year *after*. Of navy-blue covert by Botany, with white linen bands at the cuffs—and a bonus: a go-to-dinner halter of Moygashel linen. By Alan Graham; again, the figure scale is 7 to 15. Porcelain-looking earrings with gilt rims, by Dalsheim. All, Lord & Taylor. Panama sailor, velvet band, \$15. Dobbs. Suit also, Hudson's.







**What can clothes money  
buy this spring? *cont'd***

## **\$50 EXTRA?**

See the *opposite page*. But how extra, really, is the extra coat? (It has so many days a year.) The new is apt to be short—this, in yellow velours with flared back, push-up sleeves, *prettiness*; good with full or narrow skirts. Bergdorf Goodman; Garfinckel's. About the hat—the editor's memo sounds just like a woman: "The hat we are showing with this jacket is more expensive than usual, but I just couldn't resist it because it looked *so pretty!*" New shape, skimmer with shallow crown, best tilted forward a bit. Burnt straw, and navy blue. \$45; Laddie Northridge; Garfinckel's. Scene, the Manhattan House.

## **\$90, DIVIDE BY 3**

A three-piece suit, *at right, above*, the jacket, a brilliant little tent that could be a coat, independently. Yellow Botany suède-finish flannel with big black buttons, a taupe rayon Shantung lining—and, beneath the jacket, a taupe rayon Shantung sleeveless shirt. The skirt, straight black wool. By H. & D., in sizes 7 to 15; Altman. Tricorne in straw with a velvet crown, by Miriam Lewis, \$25. At Best's.

## **\$70 AND NO TRAVELLING EXPENSES**

The town *and* country *and* travelling short-coat, *at right*, in Old Gold Forstmann fleece. For country, we belt it (with a Phelps belt); but for town, we would wear it as it comes (*un-belted*), wear it with a navy-blue sheath, a straw sailor. By Brevity; Lord & Taylor.







## **\$50 BUYS A COAT**

\$50 buys the good beige tweed runabout coat *above*, or the black-and-white wool coat, *at right*. Which brings up an interesting point. We find in most coats under the \$100 level little or no price-change against the price-levels of a year ago. These two good buys are three-quarters length, to wear with straight skirts—and, we observe, *smallish* hats. By Swansdown. Altman; H. & S. Pogue; The Dayton Co.







## **\$80 EITHER WAY**

*Above, left:* We're dropping this suit into our shortcoat story—the checked worsted jacket is why. The fabric, the shape, make a shortcoat coup—independently. Navy-blue-and-white with wool gabardine skirt. By O'Rossen of California; the whole thing, \$80. At Rosette Pennington. The woolly white sweater by Jantzen, \$8; Jane Engel.

## **\$35 NO EXTRA CHARGE FOR COLOUR**

Coat, *above, right*, of bright salmon pink suède cloth—maybe the answer for the woman unresolved as to what to wear with black, grey, beige, navy blue.... In any case, we'd buy the coat a pale pink hat. Coat by Sportleigh at Bloomingdale's. Woolly pink cloche, \$4. From Saks Fifth.

## **\$50 WINDFALL?**

Consider the un-routine coat *at right*. Red-and-white dotted wool, worth every penny, whichever way you put it—under the budget-heading "entertainment" or "clothes." Designed by Ben Gaynes, at Altman.







**What can clothes money  
buy this spring? *cont'd***

## **\$90 QUESTION**

If that's your whole budget, then thumbs down—but then again, the costume *above, left*, could be almost a whole wardrobe. The navy-blue silk Shantung dress, with high, collarless neckline, is good enough to stand alone. Its jacket is its special pleasure—short, lined with pleated, dotted silk surah. By Anne Fogarty, in sizes 7 to 15. Pale pink straw pillbox, navy-blue veil, Betmar, \$7. Navy-blue calfskin handbag, by Jana, \$12.50 plus tax. All, Lord & Taylor.

## **\$36 WITH A DRAWING ACCOUNT**

*At left*, "separates," the most-for-the-money wardrobe system (we think their possibilities are just *beginning* to be realized). White flannel blazer, completely lined; cardigan-bound in navy-blue knitted wool, \$23. Straight navy-blue wool flannel skirt with a leather belt, \$13. By H. & E. Shapiro. White piqué floppy-brimmed riding hat by Betmar, \$7. All, at Saks Fifth.





## **\$35 BUT...**

...but no, unless your figure is of this happy scale: small, fairly-slim, not long-waisted. (This figure turns out to be the handy economy size.) Our buy, *at right, above*, is a sleeveless, round-necked sheath of black Skinner rayon-and-wool faille; a beige McBratney linen jacket with big shiny buttons. The whole thing for the whole spring and summer; the dress for many little evenings the year around. By Anne Fogarty, in sizes 7 to 15. From Lord & Taylor.

## **\$40 BUYS 3 NEW IDEAS**

*Right:* The three-piece suit is news to the inexpensive market—here it is, with further news. A short, straight jacket; a straight skirt, built up above the waist towards a clearly-Directoire look. Navy-blue sheer wool suit. And the suit owns its own striped cotton jersey shirt—sleeveless, it is; red, white and navy blue. Designed by Emily Wilkens, sizes 7 to 15. From Bonwit Teller.





**What can clothes money  
buy this spring? *cont'd***



**\$60 DIVIDED  
BY 365**

*Above:* What does it come to?... about 16c a day. A grey and white worsted sharkskin suit for any day, all year. Fitted, cut in sizes: 10 to 18 and 9 to 17. By Vernon Bros. Toast straw hat by Betmar, \$6. Both at Best's.

**\$50—LITTLE  
ENOUGH?**

*Right:* Yes, if you are—little enough, that is. This good beige worsted gabardine suit is cut only in junior sizes—7 to 15. By Braetan Jrs. Mauve straw bicorne by Sally V (a label new, and good news) at hat bars. \$10. Best's.





## **\$90 ON THE LINE**

*Right:* Good line, good fabric, a coming (rather than going) colour—something for a suit-woman to put \$90 into. Brown and white checked Miron worsted. By Rothmoor, in sizes 10 to—please note—20. Bloomingdale's. Caramel-coloured straw sailor faced in black velvet, \$33, and not a penny less. By Harryson. From De Pinna.

## **\$50 FOR GOOD GREY FLANNEL**

*Below, left:* Maybe the basic buy for a woman with more taste than money: a grey worsted suit, double-breasted, well-collared, straight, straight skirt. By Rudy & Mann. At Bloomingdale's. Straw beret by Sally V. \$9. Best's.

## **\$90 AND A MINT OF GOOD DETAIL**

*Below, right:* Navy-blue Botany wool serge, the above-the-hipbone jacket indented at the waist: new sleeve-length; a straight skirt tucked all around. By Alan Graham in sizes 7 to 15 only. White piqué pillbox, plumed. By Betmar, \$8. All, Lord & Taylor.



COFFIN







## **\$40 IN CHECKS**

*Above, left:* You pay your money and you have a dress for most days of the year. Navy and white Juilliard wool, barely checked (this dissolve is news). By Kenneth Tischler. Gunther Jaeckel.

## **\$18 IN SILK**

*Above, right:* You pay 18 Yankee dollahs and *if* you have a small figure, you have a silk print for days and evenings and weddings in summer. By Trudy Hall Jr. Carson Pirie Scott.

## **\$35 ALL SUMMER**

*Right:* You pay—but then it repays you. A black rayon taffeta Shantung coat to wear even in coats-off weather. Fitted waist, flying skirt (opening here over a rayon crêpe dress, \$30). By Paula Brooks, at Franklin Simon.

## **\$18 PURCHASING POWER**

*Opposite page:* You pay—very, very little, it seems to us, for a dress of gunmetal silk Shantung, white piqué-piped. By L'Aiglon. Lord & Taylor; Famous-Barr. White piqué helmet, on (black) velvet, at \$6. Marvella pseudo pearls. All, Lord & Taylor.



COFFIN









PENN

## ALBERTO GIACOMETTI

**A**lberto Giacometti, one of the greatest living sculptors, has no truck with classicism or modernism, just sculpts the way he sees, and, in the last few years, he sees figures almost always in space from a distance. At his recent exhibition at the Pierre Matisse Gallery, he showed for the first time his beautiful, thin, stretched figures with the bronze painted in a dozen shades of grey, nervous, exact dabs of brown, or black, pink or blue, and always graded whites. (With them were ten of the new Giacometti paintings, deeply felt views of his studio.) Of the four women shown on the opposite page, he wrote: "I often saw them, especially one evening in a small room . . . close and menacing." The tallest of these women is  $20\frac{3}{4}$ ", the depth perhaps a half an inch, the feet, however, about  $3\frac{1}{2}$ ". The sculpture methods of this fifty-year-old Swiss are special to him. In his Paris studio, white with plaster bits, he builds his figures, sopping up white plaster from an old wash basin, his hand moving quickly like a rapid sketcher. Then, with a penknife, he scrapes and changes, and scratches and reduces; rebuilds and starts all over again. This past year, dissatisfied with the patina of the bronzes, he began painting his figures and heads to further the magic of his figures, those lonely masterpieces.

"FOUR WOMEN," PAINTED BRONZE, BY GIACOMETTI



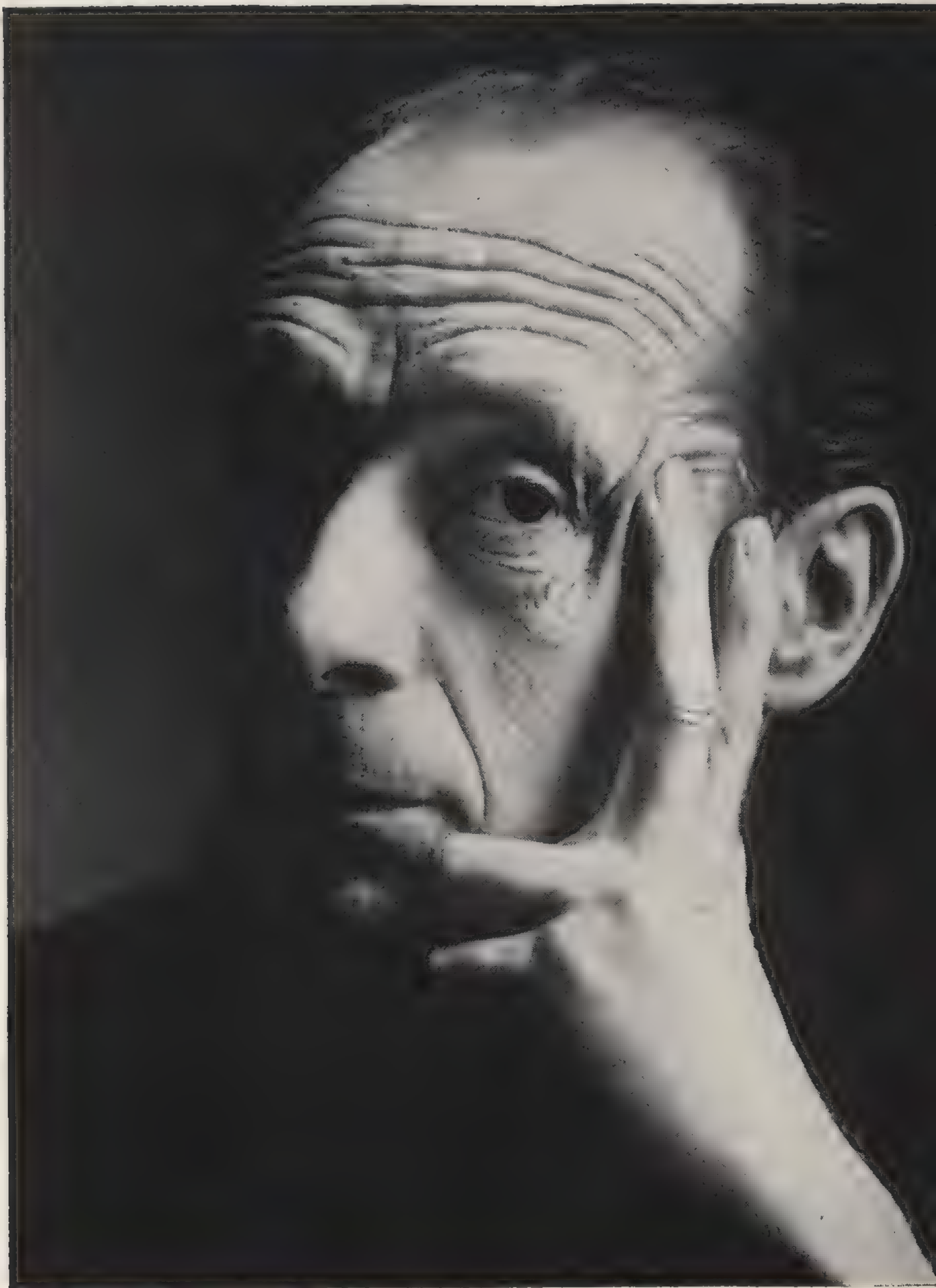








PENN



## PAVEL TCHELITCHEW

**P**avel Tchelitchew, one of the greatest living draftsmen, has concentrated his long time interest in multiple images and the human figure in a magnificent new series of drawings. (These were shown recently at the Durlacher gallery.) They were almost all drawings of heads with the lines looping like pure geometry or Spencerian handwriting; they were caged heads, transparent, purified, with "paths of light in concentric spirals seen from different points of view." Because the work of Tchelitchew has often been explained in a combined jargon of art and philosophy, the fact that his drawings are noble and magical has sometimes been lost. What he has tried to do in this new work, a further development of his previous work on double vision, is to show the structure of the head as though it were transparent and could be seen simultaneously from the inside out and from the outside in. A world-famous fantasist, whose fantasies are based on the truth of reality, a mystical Russian who has lived for the last seventeen years in the United States, and a brilliant conversationalist who speaks in powerful images, flooding and sometimes confused, fifty-two-year-old intense Pavel Tchelitchew, only, could have drawn these heads, their line reduced masterfully to the essential.

"HEAD, NO. 6" BY TCHELITCHEW





Grandfather: Henry George.



Father: William de Mille.



Uncle: Cecil B. de Mille.



"Rodeo," 1942—Agnes de Mille.



"Oklahoma!"—1943.



"One Touch of Venus," 1943.



"Tally-Ho," 1944.

# AGNES DE MILLE

WRITES ON BLUEPRINTING A DANCE



**T**O make up a dance I need a pot of tea, walking space, privacy, and an idea. I ought to have time also, but I have learned to do without this. I shut myself in a studio and play gramophone music, Bach, Mozart, Smetana, almost any folk-music in interesting arrangements. I start sitting with my feet up and drinking strong pots of tea. As I am taken into the subject I begin to move and before I know it I am walking the length of the studio acting out the gestures and scenes. The key dramatic scenes come this way. I never forget a single nuance of them afterwards; I do usually forget dance sequences.

The next step is to find the style of gesture. This is done standing and moving, again behind locked doors and again with a gramophone. Before I find how a character dances I must know how he walks and stands. It takes hours daily of blind instinctive moving and fumbling to find the revealing gesture, and the process goes on for weeks before I am ready to start composing. Nor can I think any of this out

sitting down. My body does it for me. It happens. That is why the choreographic process is exhausting. It happens on one's feet after hours of work, and the energy required is roughly the equivalent of writing a novel and winning a tennis match simultaneously. Having established a scenario and discovered the style and key steps, I then sit down at my desk and rough out on paper the pattern of the dances. At this point, I am ready, God help me, to enter the rehearsal hall. I don't believe any choreographer ever overcomes his terror of the waiting company. Imagine a composer facing the New York Philharmonic with his score projected in his head, not a note on paper, and the task before him of teaching the symphony by rote to the waiting men. He could start by whistling the main theme to the first violins.

Well, there they stand, the material of your craft, patient, disciplined, neat and hopeful in their black woollens. They will offer you their bodies for the next several weeks to milk the stuff of your ideas out of their muscles. They will submit





"The Black Crook," 1929.



"Romeo and Juliet," 1937.



"Three Virgins and a Devil," 1941.



"Bloomer Girl," 1944.



"Carousel," 1945.



"Brigadoon," 1946.



"Allegro," 1947.



"Fall River Legend," 1948.



"Gentlemen Prefer Blondes," 1949.



"Out of This World," 1950—Director.

to endless experimentation. They will find technique that has never been tried before; they will submerge their personalities and minds to the blindest, feeblest flutterings of yours. They will remember what you forget.

The choreographer is apt to be short-tempered and jumpy at these times; he has not only to face the psychological problems of winning, mastering, and guiding a group of unfamiliar human beings, but all the problems of composition simultaneously. I take comfort in hot coffee. With the friendly warmth of a carton between my hands and the steaming rim to hide my face in, and the piping-hot reassurance in my stomach, I can just manage to step out on the floor and make a suggestion.

It's a good idea to give the company for a beginning something definite and technically difficult to get their feet down on. The minute they start to sweat they feel busy and useful. I always try to start with two or three dancers I know who are sympathetic to my sug- (Continued on page 126)

**On these two pages: fourteen examples of the work of Agnes de Mille, a most important American ballet choreographer;**

**(upper left) three of her famous relatives.**

Her grandfather, Henry George, aroused the English-speaking world in the 1890's with his single-tax proposal. Her father, William de Mille, now professor of drama at the University of Southern California, wrote several successful plays, directed innumerable movies. Her uncle, Cecil de Mille, a purveyor of magnificence for thirty-five years, directed *Samson and Delilah*, the biggest box-office success of 1950. Like her family, Miss de Mille has added her imprint on her world. Figures running over the stage, witty and tragic gestures, are her balletic monogram. Right now her dances are to be seen in *Oklahoma!* here and in England; in *Brigadoon* here, in England, and in Australia; in *Carousel* in London; and her direction, but not her choreography, in *Out of This World* in New York.



## FLOWER MARKET: 1951 HATS

CECIL BEATON



This spring many hats are flowers: a carpet of tiny blossoms, or a simple shape announced by one huge rose.

Often lifted at the back to show a high knot of curls: a crescent arch from ear to ear, or a little sailor worn dead level. Always a small, traditional shape made as new as the tulip that opened today by a fresh way with flowers, emphasized, many times, by rough straw, a mesh of veil.

*Above:* The none-such rose: one, dark red, on a straight-set straw pillbox;

darker-than-flesh veil. By Braagaard; also at Stix, Baer & Fuller. Jewels, Van Cleef & Arpels.

*Left:* The tiny posy: pink velvet forget-me-nots and mock pearls wreathing

a straw sailor, set well forward. By Chanda. The suit, with a flaring brief jacket, by Adele Simpson in grey taffeta Shantung, \$145. Both, Lord & Taylor.







*Above:* The flowers are a coiffure. A wide band of touselled rose leaves; a dinner hat like a new way to wear the hair, with one lock of a rose hanging over the eye.

By John Frederics; also at L. S. Ayres.

*Right:* The flowers are like curls. Gardenias blooming low at the back of the neck, at one with the new, slightly longer hair. The flowered hat, a white Milan straw lattice.

The dress: White silk Shantung collar, large as a cape, on a black silk Shantung dress, by Larry Aldrich, \$70. Both, Bergdorf Goodman.



RUTLEDGE





## FLOWER MARKET:

1951 HATS *cont'd*

*Above:* The hat is a flower (the hat that was a sober sailor). A drift of single rose petals banked on the brim of pink straw. Tiny mock pearl butterflies lighted on the petals; a wide dotted web of veil, pale pink.

Hat by Florence Reichman; also I. Magnin.

*Below:* The hat is a field of flowers  
(the hat that was a pull-on cap).

A maze of cotton and velvet lilac lilacs;  
wide web of veil, pale mauve.

Hat by Harryson. The dress: silk, printed  
in mauve and black, a pattern  
as minute and unassertive  
as a weave. By Mollie Parnis,  
\$60. Both at Best's.

Hat, also Frost Bros.

RUTLEDGE





*Right:* The hat with a wreath—this spring an important milliners' (florists'?) shape. Tipped forwards or backwards, but not to the side. This one, natural Milan straw, with white silk lilacs, white veil; by Jeanne Tête. Dark blue rayon faille suit, linen collar, \$95, by Larry Aldrich. Both at Gunther Jaeckel.

*Below:* The transposed flower—a milliner's bouquet tucked in the suit.

A much-to-be-seen shape for a serene rough straw and black velvet hat; Black silk-and-wool moire suit, \$235; white kid gloves. The hat, a Gilbert Orcel design, to order. All, Henri Bendel. Gold bracelet, Cartier.



CECIL BEATON





**FLOWER MARKET:**  
**1951 HATS** *cont'd*

*Above:* The slope—of lilacs: new-and-often hat shape (see opposite page too),  
lifted high at the back over a knot of curls; covered with white blossoms  
laced in green velvet ribbon. By Sally Victor; also at Titcher Goettinger.

The dress, flower-starred black silk crêpe, by Mollie Parnis, \$60; Trifari jewellery;  
all at Lord & Taylor.

*Right:* The beret of white hyacinths:  
as delicate as porcelain lace;  
one of the simplest hat shapes  
discovered. To order from  
Tatiana du Plessix.

The dress: huge organdie  
collars on a black silk taffeta dress;  
by Adele Simpson, \$95;  
both at Saks Fifth Ave.

RUTLEDGE







*Above:* For a high chignon: impossible flowers, a slope of hat. Black violets arched up over a knot of back curls. One of the freshest shapes, worn with a few further flowers at the throat.

To order at Irene of New York. The suit, natural-colour silk crash, bound off in black, its own pins at the pocket. By Larry Aldrich, \$125; Saks Fifth.

*Right:* For a high chignon: a ring of roses, a forward-settling hat; its delicate, wavering brim wreathed in with white silk roses, green velvet leaves; of white Toyo straw with a black velvet string to tie up under back curls. From Lilly Daché.









**A** NEW FASHION IN HAIR, shown here for the first time.

The designer, Michel of Helena Rubinstein, plans a whole series of winged coiffures, with the same basic idea. This: he is no longer preoccupied with length, but with *width*. Feels that hair swept out to the sides is not only refreshing (after all the up and downness, the short and longness) but that this new direction gives to the face a certain fragility, a tri-angled smallness; and that this is becoming to most of us. There will be, as in any basic fashion, many scores of wearing-ways, with wide-swept hair.

We like this first. Like its brushed-flat top. Like its un-curly smoothness. Like its being neatly back from the face. Like it.

**A** NEW COIFFURE is always lost, if the material is not up to the design. Here, hair is the material—but, luckily, it can be made to look better, if good; can be redeemed, even if near ruin. This coiffure needs hair that has been silk-finished with a stiff brush. Hair that has been stimulated with scalp massage. Hair that has been cleaned between shampoos with corrective lotions.

(More specific hair-care information on page 131.)

Most women will need a light permanent to keep this hair-fashion at its best; will need a monthly scissoring for shaping, and to keep the length just exactly at its most useful. And *some* women may want to try, at last, that falsely lightened hair-streak they've been flirting with. For the wings are an obvious place to have some strands that are lighter than the rest.

It *could* happen, naturally, and often does. But lighter hair at the temples is always flattering, naturally or no. Here: "no" means a hair tint.

**T**HE LITTLE GREATWRAP, the coat on the opposite page: black and white and brilliant; for every costume after five... especially if it's black or white.

Reaching and wrapping from just past the waist to the high collar (frame for a pretty face, winging coiffure).

Reversible coat by Trigère in *grain de poudre* silk; Bergdorf Goodman; Hutzler's; Neiman-Marcus.

## THE WIDE-WINGED COIFFURE





**HIP-FLARING SUIT;  
WING-SPREAD HAT**

*Left:* The suit hugs the figure, the hat hugs the head—except *there* and *there*: the nipped-in jacket arches out at the hips; the close little hat slants out at the front in a spread of ribbon wings. Suit, by Adele Simpson, in black tussah silk taffeta, \$135; the bag, by Coblentz; both, Saks Fifth Ave. Side-dipped hat, black hair-braid, grosgrain-winged, from Lilly Daché. Diamond-flowered pearl pin and earrings, from Schlumberger. The suit, also at L. S. Ayres; Harzfeld's.



**CAPE-SLEEVED SUIT;  
FLOWERED SUIT HAT**



*Right:* Winging out from the slim brief jacket, cape sleeves as short; rising, curled collar points. Spring balance: the narrow little hat, a cluster of buttercups—right this spring with a suit. This suit, by Maurice Rentner, in grey Forstmann wool, with its own blouse of white Irish handkerchief linen, \$250. At Bonwit Teller; Wm. H. Block; Vandervoort's. The hat, yellow buttercups on a black velvet disc, with a black bow, to order at Irene of New York.



# PRINTS PLAYED UP, PATTERN PLAYED DOWN

The new patterns in prints are almost the texture, the highlight of the cloth. Everywhere, in every way, the outstanding designs are sparse designs, or tiny designs; are simple two- to three-colour arrangements that act like the shadows in a jacquard, the shine on satin, the fleck in tweed. Here and on the next three pages are specifics; suits, dresses, in themselves newsy, and cut out of prints as if they were a new kind of weave.

*This page, left:* Far-flung red poppies once in a while lighting a black silk Shantung suit with velvet collar and cuffs. The effect: very city-afternoon, and very fresh. The suit, with a rod of skirt, a well-shaped jacket; Ben Reig design by Omar Kiam, about \$200; Henri Bendel; I. Magnin.

*Right:* Watermark stripes, as much a part of the fabric as the grain is of wood. Dress with a wrapped mid-line, swinging panels: to start now under furs. By David Levine in silk print, about \$85; De Pinna; I. Magnin.

*Opposite page, left:* Tiny white flowers, to cast a bloom over the cloth. Bright green silk surah shaded with black for a dress with a mildly narrow shape, melted lines. By Hattie Carnegie, \$165; also at Hutzler's.

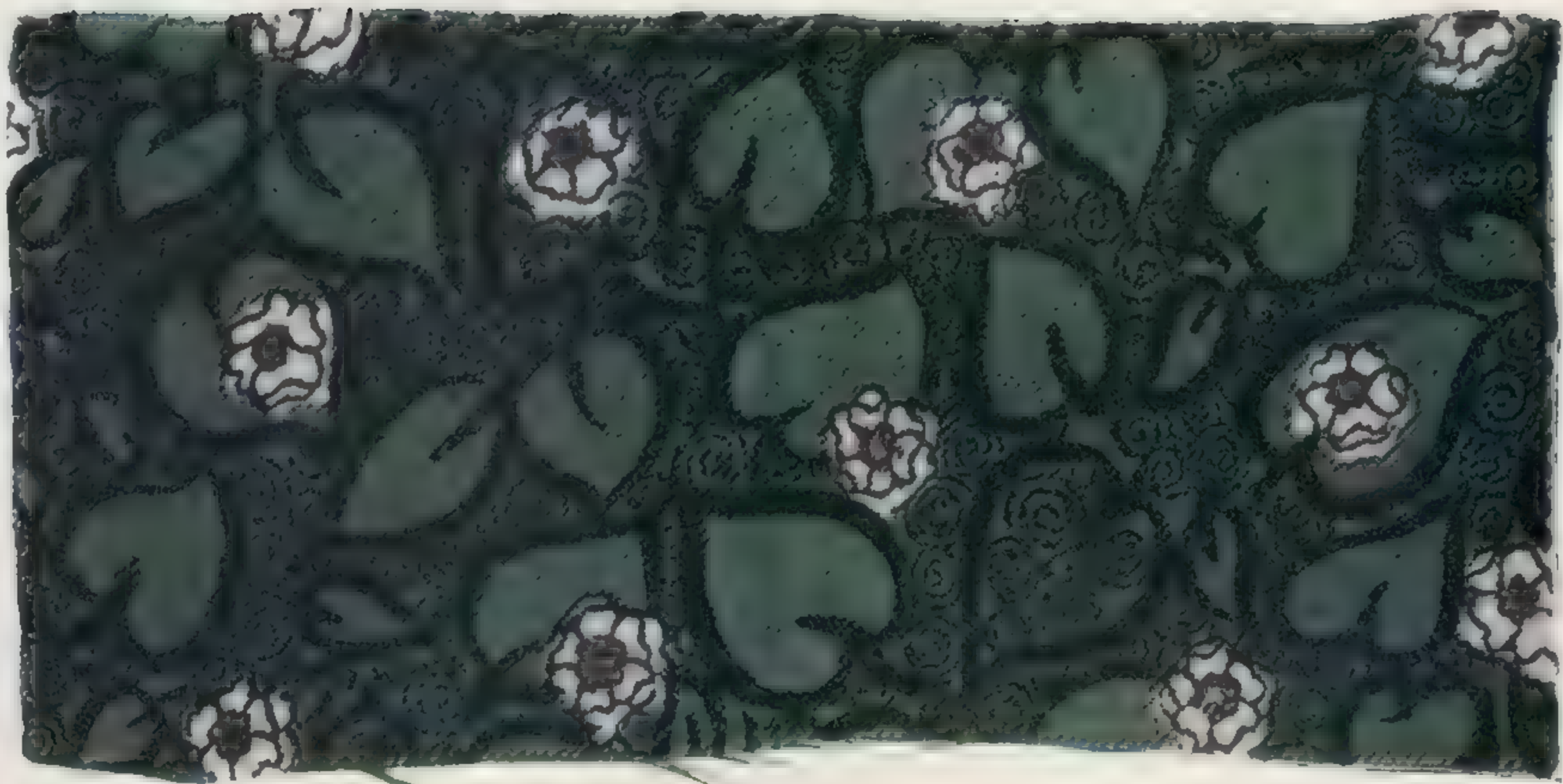
*Right:* Little black abstractions, freely scattered, to cut the colour, catch the eye. Tailored suit for all these and summer's days. By Eisenberg in Couture silk Shantung, \$75; Bonwit Teller; J. P. Allen.

**Watered stripe;  
all-year dress**

**Scattered print; city suit**





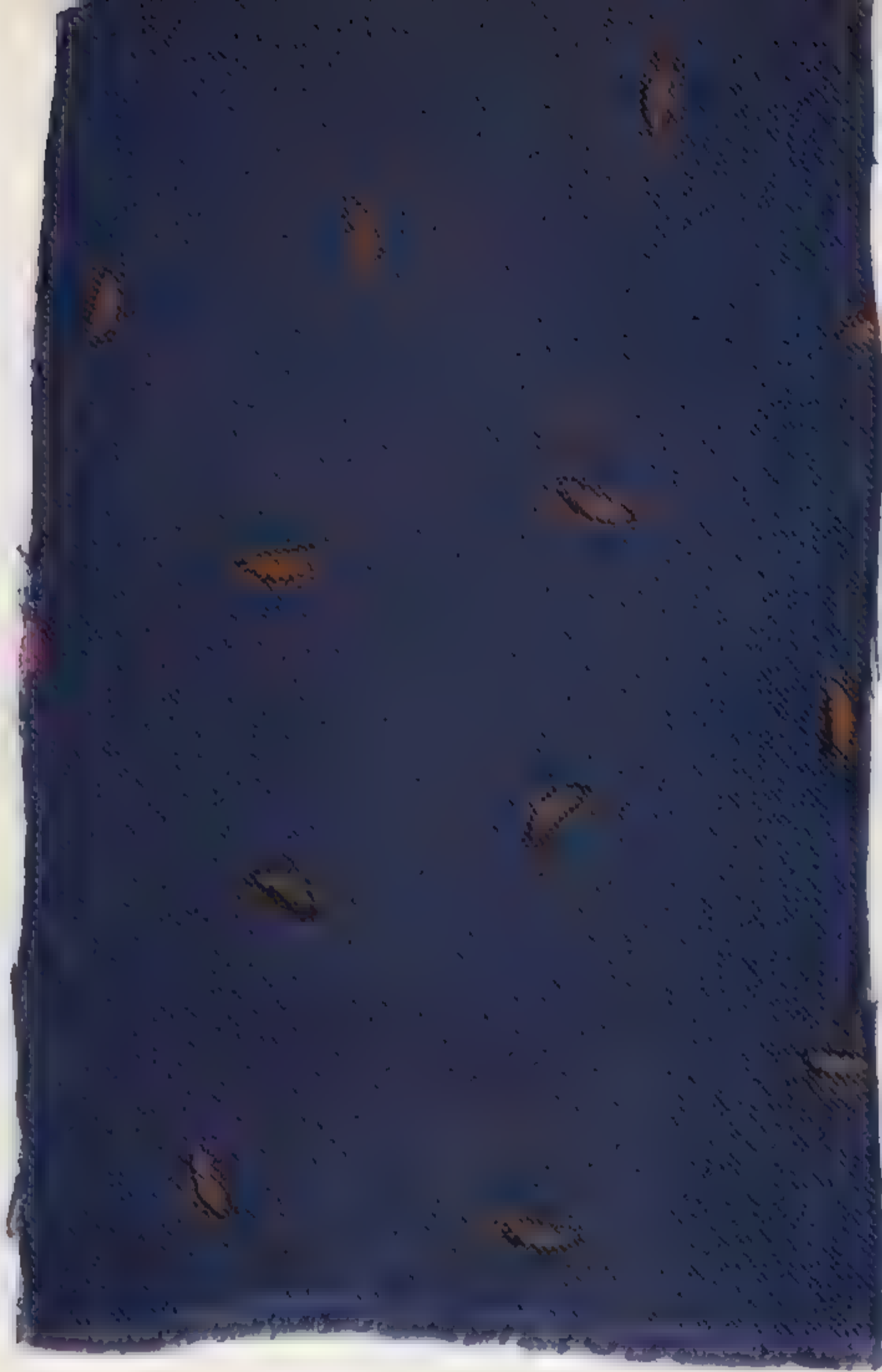


**Little garden print; soft dress.**

**Burnt-sugar  
abstract print;  
suit form.**







**The bright flash; the jacketed dress.**

**Stylized foliage; soft suit.**







**Free-hand geometry;  
sling-cape dress**

## PRINTS PLAYED UP, PATTERN PLAYED DOWN *cont'd*

Four further prints, so discreet they seem more a texture, a highlight, than a design for the sake of design.

*Opposite page, left:* No more than the fleck in tweed, red flashes on silk surah. Skirt with panelled back, bare, separate bodice, hip-band jacket; by Jo Copeland, \$195. Miriam Lewis hat. Both.

Bergdorf Goodman. Jacketed dress, also at Harzfeld's.

*Right:* The pattern, the means to a shadowed green. Bloused, belted jacket, a beam of skirt; by Maurice Rentner in Brooke-Cadwallader print on silk twill, \$225. Miriam Lewis hat.

Both, Bonwit Teller.

Suit also at Kaufmann's.

*This page, left:* White glints for dark blue silk surah. The dress strongly marked 1951 by a little sling cape, a big pussy-cat bow. By Adele Simpson, \$110; Altman; Himelhoch's.

*Right:* Highlight for blue: open-spaced polka dots. The dress, for under furs now; in one side and out the other of summer. By Mollie Parnis in Couture silk taffeta, \$60; Bergdorf Goodman; Marshall Field.

**Open-spaced dots;  
year-over dress**





# IT ISN'T

# THIS TIME

**W**HAT I am about to relate may sound somewhat unsympathetic if not inhuman; but it is only the inhumanity of the mathematician or of some researcher in one of the exact sciences. All sciences are exact for that matter; but, as this is a new science and as I am a poor scientist and one likely to lose his head when confronted by an entirely fresh field, you are asked to be indulgent.

I was sitting, and feeling rather dismal, in a bus bound for some part of the West of Ireland—where, it mattered little, for I am always on holiday; but I was hoping for a romantic part for choice, one full of legends of Grace O'Malley, the sea queen, who found Queen Elizabeth inactive and inexperienced compared with her own foamy life on the ocean, and her life with her husbands which was as transitional as the love life of a queen bee. The immediate cause of my dismal, and, I must confess, my despondent mood, was the rain. It fell when the wind let it fall, sideways. It was a sidelong, windy, yellow rain that obscured the landscape or permitted only the most melancholy parts of it to appear.

Owing to the undulations of the bus some of the country children were retching in an ominous way. All this helped to depress a tourist who was on the lookout for natural beauty and romance, that is, connected with the scenery. Yes, undoubtedly I was depressed, so much so that I could endure it no longer. I turned, and noticed for the first time a companion next to me on the seat. He was a tall man. This I judged by the length of his neck. He was lean too, for I noticed the prominence of his Adam's apple. He had a long golden moustache. His wan blue eyes gazed straight ahead. His suit was dark blue. Summoning my most hearty manner, "It is most unseasonable weather for this time of year," I said. It was then he made the most cryptic remark that it has been my lot to hear: "Sure, it isn't this time of year at all." Now an Englishman or one of those Scotsmen who write the jokes for a certain comic London periodical which depends on its advertisements for its humour, would have said, or at least thought if he did not actually say it, "How Irish!" leaving the hearer to think that the Irish were all

fools or that they could not express themselves without an absurdity. Not being one of these, I gave his answer much thought. I was puzzled at first: how could it not be "this time of year at all?"

Suddenly the solution of the problem came to me as suddenly as the solution of the benzene ring came to the fellow who, like me, was travelling on a bus when the benzene atoms danced into place. He is travelling in the Fourth Dimension out of Time and out of Space! After all, it is the only place to be if you are compelled to sit bodily during a rain storm in a bus, especially one of those buses that was "too much with us." It was more than that, it was the answer to the problem that confronted me about a holiday—if I could only find out where he was going, I would get out and sojourn awhile in his neighbourhood where it wouldn't be this time of year at all. That would suit me perfectly. Who wants to be obsessed by Time when on a holiday?

An hour elapsed, maybe two. The driving rain was lessening. I took courage to ask whither was my companion going. "Where are you bound for?" in a voice careless enough not to seem too curious. After a delay he said, "Just beyond here . . . now."

At last the evening sun! The bus came to a halt by a whitewashed cottage with roses beside the door and a rosy girl in front of it. So this is "just beyond here?" My companion rose to go. I dismounted and waited until the conductor climbed to the top of the bus and slung my suitcase to me. By the time the bus was off again my friend of the Fourth Dimension had disappeared.

Where was I? What was the name of the place? It was not a usual bus stop; but one of those halts which buses make to oblige a passenger or to take one on board. I found out the name of the place; but I have not the least intention of divulging it. I asked the good woman of the rose-clad cottage if it were possible to obtain rooms or a room in the neighbourhood. She said, "I wouldn't be at all surprised."

Over the door I noticed a legend announcing that the house was licensed for "the sale of wine, spirits, and beer for consumption on the premises." That is



By a distinguished Irish writer, doctor, raconteur, and wit,

OLIVER ST. JOHN GOGARTY

# OF YEAR AT ALL

for drinking on the premises, for, to judge by the healthy girl and the robust woman of the house, there was no consumption on the premises. In larger letters was what I took to be her name, but they were Gaelic letters and I was not so sure. I pointed to them and asked if that was her name. She smiled as enigmatically as the plump woman da Vinci painted, "I don't know it myself," she said. What luck is mine, I thought, to be where it isn't this time of year and where a woman does not know her own name!

**N**EXT day . . . or perhaps I should tell you how I came to get lodgings in this happy place. As I was taking a little refresher after my trying journey—I had apparently passed the oblique examination to which I was being unconsciously (as she hoped) subjected—I repeated my question about lodgings for the night. The woman plunged into such a study that the girl had to come to her rescue with the suggestion, "Why can't you put him up yourself?" "Be off out of that!" her mother said angrily. "Can you be up to them?" she asked me, her face red with indignation.

"It would be a great favour. There is no car; and my suitcase is too heavy to carry over the mountain on what might be a wild-goose chase."

"There is only one spare room."

"Splendid!"

"But it isn't made up."

"Let me help you." I said.

But she would not hear of that. Anyway, the emphasis was on the room, and so the larger question of the propriety of putting me up was by-passed. So there I stayed. How long, who can tell? It was sometime in May when I came to the Fourth Dimension. Time had to be measured by the blossoming of the blackthorn which blooms before it has any leaves. Then the gradual whitening of the May tree, the heady odour of which comes with the blossom and that accompanies the faint green of the leaf until the blossom wins; and all is bloom.

Creature comforts were few but then there was no office or "desk;" no main street; no noise; no neigh-

bours and no places to "do." There were no steeples and no "burial parlours." It was goodbye to all that. There was a coral strand. How it got there is a matter for geologists; but the fact remains that, in a far from tropical land it was there, and with a turquoise tide that flowed up to the door twice a day. Behind the cottage was a little islanded lake; with one end lulled by water lilies, and, in the intervening field, large lumps of living rock flaked with lichens. It was enough for me to notice the tumbling clouds that threw shadows on land at last after their long trans-Atlantic voyage.

What about the inhabitants of F.D.—and F.D. can stand for Fairy Domain as well as for Fourth Dimension—take it any way you please. Well, what about them? Now this is where I very much fear that what you may call my want of sympathy or inhumanity comes in. These inhabitants seem to the stranger to be mere automatons. You can not get under their skin; no, not in fifty years.

The first thing you notice is slow motion. There is no hurry in F.D. The men ride on donkeys when they have anywhere to go. They sit well back, for a donkey can not bear a load in the middle of his spine. It is pleasant to come across sheep lying in the middle of the road for it shows that motor cars come rarely this way. And when cars do come they contain tourists gone astray from the golf links and the menus; and to such as these the two kinds of silver that shine on the lake at night and the brighter coinage far out at sea, have little interest.

One morning I was strolling along wondering how many kinds of flowers a botanist would find in the ferny sides of the breen or little road. I could recognize heather, hart's tongue fern, primroses, rarer violets, bluebells sheltering under a fuchsia crimson with its pendant flowers; and behind a gorse bush, woodbine emerging with its little fingers tipped with crimson. As I was thinking about this, I saw a figure leaning on a spade in a little potato patch. He was not even smoking his pipe. I sensed something wrong, wrong indeed. "What ails you, Shauneen?" I asked, for it was Little John and no mistake. I waited until he made *(Continued on page 123)*





**26-YEAR-OLD RUSSELL NYPE  
OF "CALL ME MADAM,"**

with his crew-cut, his horn-rimmed spectacles, and his air of being an instructor in the botany department, has become so popular a figure that producers, alert to public demand, now send out for juveniles who are the Nype type. Before this, Nype was a nice, dime-a-dozen boy from Illinois. Although his voice won him the part in *Call Me Madam*, Nype's mildness, normal hair cut, and twenty-twenty vision on stage were almost too normal for the producers, agitated by the neon-brilliance of Ethel Merman. Disaster, however, was averted by giving Nype a sudden crew-cut, rimmed glasses and an air of Harvard. During the trial run, Irving Berlin added "You're Just in Love," that beautiful contrapuntal duet with Miss Merman. When the show opened, Russell Nype was just in the cast at a pleasant salary; now he has featured billing, doubled salary, various Hollywood offers, engagements on TV . . . and this month will sing at the St. Regis Maisonette which will pay him over twice as much as he receives from *Call Me Madam*. Nothing has happened to the one who thought of cutting the Nype hair.

**63-YEAR-OLD CLIVE BROOK OF  
"SECOND THRESHOLD" (opposite),**

with his distinguished, tired face, his air of being a master of English drawing-room comedy (so nearly extinct that it seems fresh on reappearance), has become so popular a figure that producers now send out for actors who are the Brook type. As Philip Barry's sad public servant, the success-sick Josiah Bolton, Clive Brook brings his hand of authority to Broadway, curiously enough, for the first time. Since 1924, however, Americans have known him in the movies. Among the best known, *Shanghai Express* with Marlene Dietrich. For the past sixteen years he has lived in England, dividing his time between his 250-acre Sussex farm, and his London career in the theatre. Of Barry's play, with its voice of disenchantment, Clive Brook has said. "Josiah Bolton faces the same problem that the world faces; he was after too many material things, neglecting the emotional and spiritual." While glazing with dry humour this folly, Clive Brook perpetuates a stagecraft precise as old marquetry.



WE LIKE THE WAY THEY LOOK

PENN





# NEW YORK SEASON NOTES

## SHORT DRESS? LONG DRESS?



Gloria Swanson

At every big evening party this winter in New York, the controversy over long or short evening dresses continued. The Duchess of Windsor nearly always chose ankle-length dresses; she was in the minority. But the Duchess, who has such a good figure, superb carriage, and superb jewels, manages to make her short-skirted dresses seem important—notably the fabulous, flower-embroidered, white strapless Dior dress.

Or, as she wore it at the ANTA ball, an ankle-length black satin, with strapless, fitted bodice, flaring, stiff skirt, the dress heavily encrusted with a scattered gold-and-gold-sequin floral pattern. Another night she wore a very severe black velvet strapless ankle-length dress, with the skirt, like a riding habit, buttoning back at the hips. Others wear the same model, in company with a short velvet jacket, for informal evenings. The Duchess, wearing hers without the jacket, with a blazing, high choker necklace of diamonds, an extraordinary branch of diamonds pinned at the hip, and with white gloves to the elbow, gave hers such authority and individual personal chic that she made it seem as formal as any "big" dress would be.

At the elegant first night of *Second Threshold*, New York wel-



The Duchess of Windsor



Mme. Pierre David-Weill

comed Clive Brook in his, unbelievably, first Broadway theatrical appearance—many ermine coats, much mink, and occasional white tie. But especially in the audience's eye was Gloria Swanson in a short, slim black dress, with a short white flaring faille coat, tiny white hat.

Mrs. Byron Foy and Mrs. Walter Hoving have both been seen in Dior's orange-gold faille, strapless, short bouffant dress, with black net underskirt, but they usually wear full length for very formal evenings, reserving their short dresses for theatres, restaurants, and small dinners. Mrs. Reed Vreeland is one of the very few who prefer formal dresses short of the ground. She wears one with a black bodice, red sash, and white skirt; another of her choices—a strapless bodice, jewel-

embroidered, a steel grey net skirt billowed over with ruched tiers. Among the superb long dresses at parties this winter were: Mrs. Byron Foy's, in two shades of red satin, strapless, with an enormously draped, bouffant, crinoline-lined skirt (Dior model). Balenciaga's ruby-jewelled, embroidered, strapless bodice and white satin dress, its skirt bell-shaped, worn by Mrs. John Barry Ryan. The dress everyone wants: strapless chiffon bodice, long chiffon scarf, matching satin skirt; worn by Mrs. Gilbert

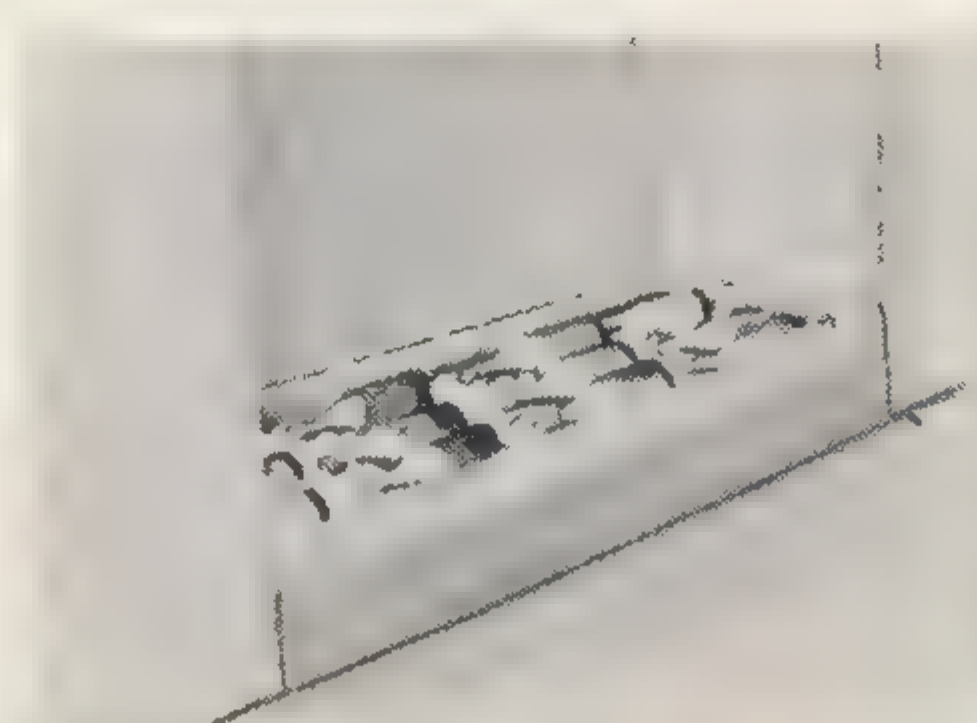


Modern musicale: Russell Nype, songs from "Madam"

Miller in pale grey, by Mrs. Darragh Park in dark red, by Mrs. Rowan Shevlin in pale pink (Balenciaga model). Charles James's velvet, satin, and white muslin dress in ruby red (Vogue photographed Mrs. William Paley in it, November 15) was worn also by Mrs. William R. Hearst, junior; and in black, brown, and white by Miss Margaret Case, at the Ryan ball. A *pervenche* nylon tulle strapless dress,

with uneven hem-line, wide and floating, with a large stole of pale pink satin (Mainbocher model) was worn by Mrs. John C. Wilson. Mrs. Vincent Astor wore, at the ANTA ball, a Mainbocher strapless mauve tulle dress with layers and layers of mauve over pale grey lining. Companion piece to it: a wide stole of mauve-coloured lace. Mrs. Winston Guest wears the Mainbocher pink-and-gold sari cloth dress with high neck, bare arms, very slim (an effective minority) long skirt, flaring at the feet. Mrs. Thompson Biddle wears a pale, biscuit-coloured satin dress, embroidered all over in scattered crystals, with pale, dull, crêpe gloves in the same colour; and around her shoulders, a long stole of matching silk. Perhaps the prettiest—just purely-pretty dress—is the Dior model, of palest pink tulle with literally miles of tulle layers, all pleated and encrusted in silver sequins. This was worn, strapless, by Miss Virginia Ryan for her coming-out party, and, more heavily embroidered and with straps, by Mme. Pierre David-Weill.

## STRAPLESS WITH A STOLE



Biggest wine-cooler in town

The strapless dresses are made more becoming and certainly more variable in degree of formality when a stole of some sort is added. Mrs. Rowan Shevlin, wearing a fabulous dark green satin picture dress, covered her bare shoulders with an enormous stole of white muslin. Mrs. Gilbert Miller added a deep, bright red, wide satin stole to a black satin, bare-topped dress. And many women—notably Mrs. James Donahue,



Mrs. William Breed, Mrs. William Randolph Hearst, Mrs. Elizabeth Arden Graham, cover their shoulders with folds of pale tulle to reflect some colour in their dresses.

### THE CLEVER JEWEL

Mrs. Henry Luce wears a pin in the shape of a large pearl Pegasus—the wings are gold and diamonds. Mrs. William Paley has a pair of reversible clips—gold leaves lined with diamonds. Mrs. Thomas Leiter's extraordinary pin is a blackamoor with a pearl body, opal face, and a helmet of diamond plumes.

### PARTIES WITH APPLAUSE

The thing about New York's private parties this season that marked it as different from other seasons, was the increasing number planned to include some kind of special entertainment, often by famous stage stars. Sometimes these performed for money, sometimes out of friendship for the hostess; sometimes (as Mary Martin did) for benefit of ANTA. Russell Nype, of *Call Me Madam*, the "new young man," who is the new young man about town, sang at Mrs. Byron Foy's party and also at a party given by the Duke and Duchess of Windsor, when he sang "You're Just in Love," with Ethel Merman. Mr. and Mrs. Walter Hoving provided a fortune-teller and charming quartet music for their dinner guests. When the famous Spanish Doctor Ramon Castroviejo entertained at dinner, the equally famous guitarist, Carlos Montoya, played for the guests. The Haas orchestra, in their red coats, played at the Gilbert Millers' party—the apartment hung with glittering balls and pink balloons; the champagne kept in a convenient bathtub.

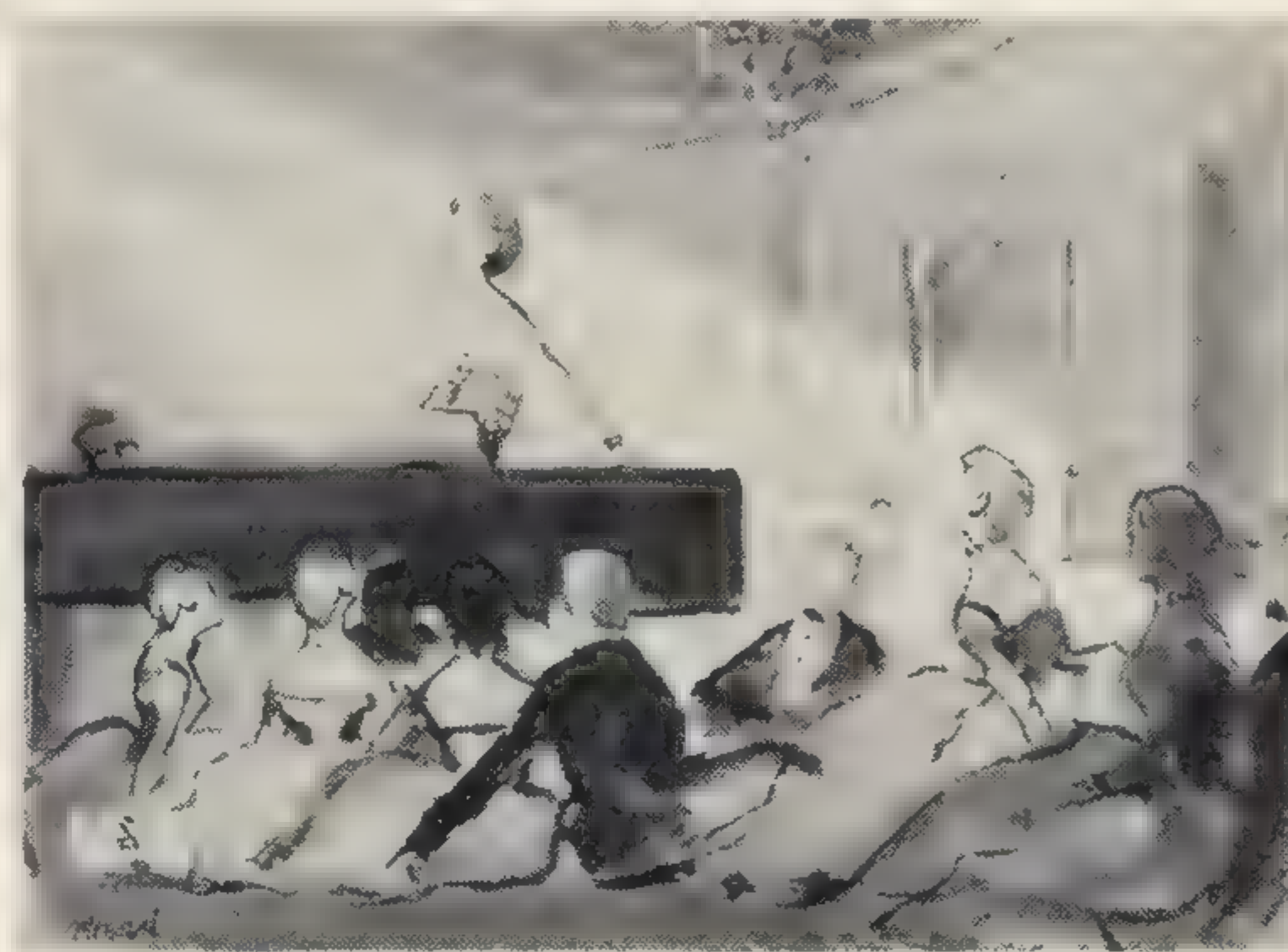
At Miss Virginia Ryan's coming-out party, on the St. Regis Roof, the flattering pink ballroom was decorated with impossibly huge red paper roses, with impossibly plastic jewels scattered over the tables. And when Mary Martin came in to sing after the theatre (for ANTA), all the beaux and belles sat on the floor on spread napkins to listen to Mary Nelly Forbush Martin declare to Cole Porter, "My Heart Belongs to Daddy." Professional and spontaneous were other cabaret nights when William Tabbert sang his songs from *South Pacific* and Clifton Webb danced, after Mr. and Mrs. Eric Loder's dinner. When the series of parties at Mr. and Mrs. Harold Brooks included Ethel Merman, Celeste Holm, Bagarotte, the serious violinist, with pianists Stan Freeman, Jacques Fray, the very young Doris Pines, and the soon-will-be-famous Cuban singer, José Duval. Mrs. Brooks, interested in young artists, is successfully making a custom of her Sunday nights, where often new talent is introduced to important Broadway producers and others of the theatre world.

### GOOD REASONS FOR DANCING

At the big ANTA ball, a starry mixture of theatrical performers,

theatrical beauties, social beauties, and just beauties; royalty and near-royalty, all with two ideas—to have a wonderful evening, and to help the funds of the American National Theatre and Academy—the famous ANTA, which hopes to raise money to buy a playhouse of its own. Sketched is Miss Gertrude Lawrence as Lillian Russell, wearing one of the original Russell costumes, and a crystal necklace once worn by her.

At the Fête des Artistes, given for the Musicians Emergency Fund at the Diamond Horseshoe, Mrs. Lytle Hull, looking the way we wish all grey-haired ladies could look in the



Mary Martin, belle of the ball

evening—dressed in smoky greyish tones, with a nimbus of tulle over her shoulders and at her throat.

### GOING ON AROUND HERE

At the Ferargil Galleries' preview of T. Markoe Robertson's water-colour landscapes: the Duchess of Windsor, in a cerulean blue wool coat; Hedy Lamarr, hatless, beautiful, long-haired; Mrs. Angier Biddle Duke, slim in black, with a little black nothing of a hat with a big diamond pin in the front. Of these charming water-colour landscapes, the work of one of the country's famous architects, thirteen of the twenty-two were sold in the first three days. At Madame Auric's opening at the Hugo Galleries... This extremely pretty Parisienne refuses to be considered a "pretty Parisienne" but makes clear her serious interest in painting. During her month's stay in New York, she was commissioned to do seven portraits, members of the Joshua Logan family among them.

At the Vertès opening at the Kleemann Galleries, more French than English was spoken among the previewers. Those extraordinary "imaginary portraits" are of public figures as Vertès conceived them to have been in their childhood (see January 1, Vogue). One young man kept murmuring, "He must have had photographs to work from." The only photograph which Vertès had to work from was one of himself, and Madame Vertès says this is the least good.

At the young Warren Pershings' holiday party, the whole house was lighted with candles that (Continued on page 127)



Miss Gertrude Lillian Russell Lawrence



# VOGUE PATTERNS: ONE WAY TO PLAN A WARDROBE

Take a colour. Pluck some variations on it: light and dark. Find one or two others that differ amiably. Now: what are your best lines—in a dress? A suit? A coat? What do you do in the spring? Where do you go in the summer? That's one way to plan a wardrobe. Ask yourself some questions—then find the answers. *Sometimes* the answers just happen. What you're looking for is where you're looking. But often your dreams have to be stitched up into reality and you make them up out of whole cloth. The woman who sews, or is determined to learn to sew, is lucky that way. She can make her plan and have it too. And if she has more taste than money, she can have not only flattering colours and good fabrics, but a made-to-measure fit that makes her wardrobe purely personal, peculiarly satisfying. **ONE WARDROBE PLAN** appears on the opposite and following two pages. The key to the plan: a group of related colours—natural to cocoa; one gentle pastel, the palest blue; one sharp note—a tangerine. A colour theme that needs only a minimum of accessories, since their colours will be related to all the fabrics. That makes one shortcoat do for all—and the all could really be *all*. Seven good little numeros: new, ready, and right for city for country, for day for night. **FRENCH IN 7 EASY LESSONS.** On pages 102 and 103 is a *coup de Vogue* (Fractured French: this magazine makes happy pigeon noises). On these pages: Vogue Patterns made, exactly, from models shown in the Couture collections—an exclusive right with us. Every woman has a plan for a made-to-order Paris dress *sometime*. Here is a now and how—even if she isn't going abroad, even if she doesn't like to be overdrawn at the bank. Take a look; see how easy. And, *vive la* needle and thread! If you can't sew or haven't time—*cherchez la* little dressmaker!

## Two ways to plan a dress

*Opposite:* One way: to think of a dress as *a* dress. Another way: to think of a dress as several. For you can parlay one becoming-to-you pattern, and as many different fabrics as you can't resist, into a varied wardrobe. Photographed here: an evening dress of crystal-embroidered linen, with a wrapped-short skirt, a little jacket. If its lines are ultra yours, try it, too (as sketched) in dark faille. Or, perhaps, in Shantung, or a cotton. Pattern S-4181, here in Tootal linen, Tebilized for crease resistance. Jewellery by Coro; Saks Fifth. Bag by Josef; Bergdorf Goodman. On her lips, Pond's "Rascal Red." A model made from this pattern can be seen in shops listed on page 124. For other views and sizes, see page 132.



HORST









## Vogue Patterns *continued*

COLOURS AMIABLE TO EACH OTHER are used for the six-part wardrobe here—for a reason. This: each costume can use the same jacket; switch the same few accessories; use a single stocking shade; is complemented by one make-up. Make life any simpler? **O**ver-all jacket, *above*, of suède-finish Botany wool. Pattern 7258. **C**hecked flannel dress, *right*, of Miron worsted. Linen collar, cuffs (a bow added). Pattern 7285. Melon beret, a Sally V, \$11; Best's. Models made from these two patterns in shops listed on page 124.







HORST

**B**eige wool, *top left*, for a suit as neat, as slim as a furred umbrella. A suit which must be smoothly, immaculately fitted—and can be, when it's made for you. Pattern 7274. Here, in Cerey tissue wool. **S**ilk shirting, *top right*, in two light shades: cocoa for the tucked-bosom shirt, blue for the softly pleated skirt. Both are shown here in José Martín shirting. The shirt, Pattern 7244; the skirt, Pattern 7316. **C**ocoa, spaced with black, *lower left*, one of the miniature prints, for a suit of José Martín silk twill in one of the newest shapes—the wide skirt flying out from a close cutaway jacket. Pattern S-4182. **T**angerine Moygashel linen, *lower right*, with windowpane checks of black, for a sleeveless dress that is not in the least décolleté. Pattern 7308. *For other views and sizes of all six costumes, see page 132.*



These are original Paris models. These are Vogue Patterns. By a unique arrangement with Paris couturiers, these designs can be exactly made-to-order for you—by you. The small cost: only the patterns, and whatever you choose in fabrics. **Patou** designs a coat-dress, buttoned from throat to hem, with three deep flounces giving an unexpected fulness to the back. The original, made of printed faille, can be copied, happily, in any silk, or perhaps cotton. Pattern 1137. **Lanvin's** coat-dress is tweed, with a linen collar—but it would look wonderful, too, in grey flannel with piqué, or all linen. The panels become wide-walking pleats. Pattern 1132. **Jacques Heim's** great-cuffed greatcoat of navy-blue ottoman—with a front lining of buttoned white ottoman. Would you like it in wool over faille? Pattern 1134. **Robert Piguet's** short dinner dress has a Directoire-collared, short jacket to cover its haltered bareness. And a slit in the back of the skirt, which can be unbuttoned to the knees, for dancing. Original in satin, but it's cut out, too, for faille or Shantung. Pattern 1135. **Jacques Fath's** grey flannel suit, very terse—and blouse of organdie, very goings-on. The buttons on the blouse run the length of the cuffs, the length of the collar, make it possible to arrange them several ways over the suit jacket. Pattern 1131. **Molyneux's** very full, very long peplum is crêpe, satin-bordered; swings over a narrow satin skirt. Pattern 1130. **Paquin** uses heavy, natural Shantung for this diagonally-buttoned dress. Pattern 1136. **Schiaparelli's** thin wool dress can be buttoned high about the neck, front and back. When unbuttoned, the collar lies on the shoulders, leaves a deep décolletage front and back—or either/or. Pattern 1133. *For other views and sizes, see page 125.*

## Vogue Pattern Exclusives from the Paris Couture







ROBERT PIGUET



JACQUES FATH

MOLYNEUX



PAQUIN



SCHIAPARELLI







**Sunday at Midland: the young men play touch football; the young wives and babies watch.**



YOUNG MEN AND WOMEN FROM ALL OVER THE COUNTRY  
IN ON THE BEGINNINGS OF SOMETHING IMPORTANT—

## NEW LAND: MIDLAND, TEXAS

**M**idland is like a great loaf of bread not yet fully risen and the people, shaping into a life not yet what it will be, are its yeast, its vital ingredients. From all over America, young couples have come to live and work in this growing oil community. They have brought with them not only college educations, but a great working enthusiasm to build there, with time, what they want to build. To them, everything is new, nothing static, and these are friendly, happy people, thinking seriously and responsibly, living with bright optimism. The men all love what they are doing, and the doing is invariably oil, oil with its vocabulary of spraberry, coring, drill stem test, royalty, rigs, and reef—"the biggest crap game in the world." The owner of the men's store there said, "This is a small town of intelligent people who like quality." The tempo, the pitch, the tone are keen and sharp and contagious.

Midland suddenly appears out of the flat Texas land that stretches on and on, with only a few bumps and wrinkles, to meet a cloudless sky. There is no softness, few trees, only the bewhiskering green-greyness of mesquite. A contradiction, Midland is a boom town as solid and lasting as a redwood. This is no shanty-town with sheet-iron buildings and men in mud-smeared clothes. Instead, there are clean, wide streets, eighteen modern office buildings, (*Continued on page 132*)

THREE IN THE OIL BUSINESS, *below*: JOHN B. ASHMUN, BARBARA PERRY, HARRY T. HILLIARD. Barbara Perry is a geologist with Gulf Oil at only twenty-two, and one of the numerous young women in the oil business in Midland. She has worked two and a half years for Gulf, ever since her graduation from the University of Kentucky; is bright, delightful, and feminine, with a voice that alternately chirps and purrs. John B. Ashmun, who shares a one-room stone house with his partner, Harry T. Hilliard, came from Far Hills, New Jersey; is an amiable man with quiet humour, a slow, deep voice, and a talent for playing the accordion. A Princeton graduate, and former Navy pilot who still does some flying, he worked for the U.S. Trust Company in New York before going into the oil business. Harry T. Hilliard, known to everybody as Toby, worked for Gulf Oil before he and John Ashmun teamed up as independent oil operators. He drives about a hundred miles a day, checking wells and leases. He knows everyone in Midland, knows the farmers near his leases, plays softball with the Midland City League, acts in the minstrel shows, and, as one of the sheriff's posse, rides in parades and roping contests. Pittsburgh-born and Princeton-educated, he spent three and a half years in the Navy, had his P-T boat blown up when a kamikaze crashed it.

John B. Ashmun,  
Barbara Perry,  
Harry T. Hilliard.



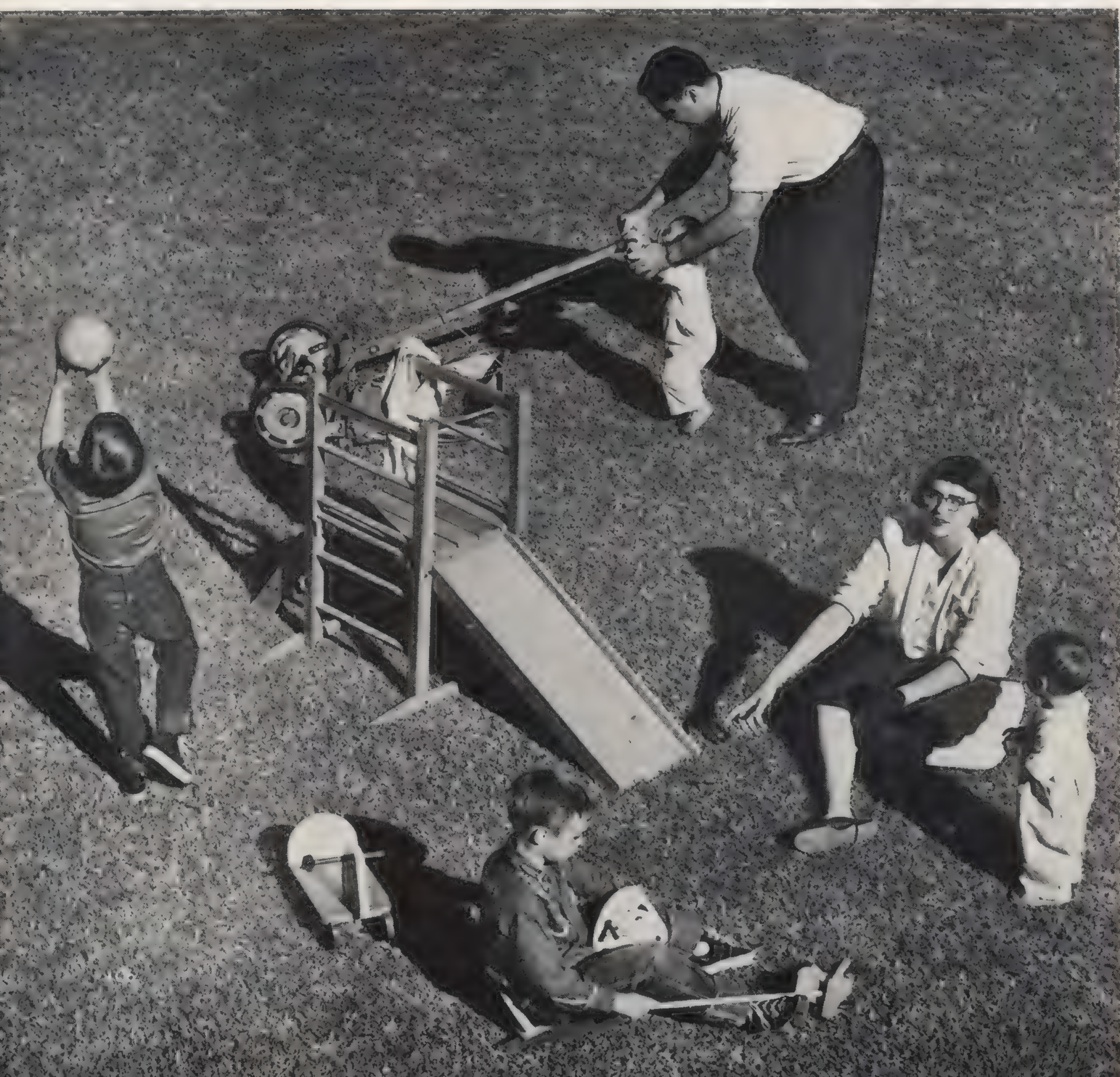




Midland's new grade school

## NEW LAND: MIDLAND, TEXAS *continued*

Mr. and Mrs. Shackelford Reeder



FRANCES MCLAUGHLIN

VOGUE, FEBRUARY 15, 1951





Midland's new grade school has such modern features for its seven hundred pupils as rest rooms and drinking fountains in all classrooms, and cross lighting from windows (on opposite sides of rooms) so placed that no blinds are needed. MR. AND MRS. SHACKELFORD REEDER, their four children and two collies, live in a small house with a big back yard. The children pair off neatly as two sets of twins: six-year-old "Boots" and "Shack," twenty-one-month-old Susan and Michael. Mr. Reeder came from St. Louis, was graduated from Dartmouth and from Yale Law School, and spent five years in Naval Aviation before he moved to Midland as an independent oil operator. Mrs. Reeder, Dallas-born, studied at the University of Texas. It is an eye-catcher to see her careening along with the children and dogs in the station wagon. MR. AND MRS. JOHN K. OVERBEY, a spirited couple, plan vacations around fishing, sailing, and golf. Mr. Overbey, who came from Houston, was graduated from the University of Texas, spent three and a half years in the Marine Corps before he became a lease broker for the Standard Oil Company of Texas. Mrs. Overbey, vivid, able, lived in San Francisco and studied at the University of California.

MR. AND MRS. WILLIAM J. BOVAIRD, the parents of a one-year-old son, came from Tulsa, Oklahoma, now live in a small brown house just off the Midland golf course. Mrs. Bovaird, gay, irrepressible, is a Wellesley graduate. Mr. Bovaird, an agreeable man of few words, was graduated from the University of Kansas, spent three years in the merchant marine, is now city salesman for his family-owned oil-well supply company.

MR. AND MRS. C. FREDERICK CHAMBERS, who both came from Dallas, are the parents of three small children. Mr. Chambers, a graduate of the University of Texas, spent the war years in Naval Aviation Intelligence, ran his own delivery service in Dallas before he moved to Midland as an independent oil operator. Soon the Chambers' will move into their new house, with the low, flat-roofed signature of much of Midland.

**Mr. and Mrs. C. Frederick Chambers**



**Mr. and Mrs. John K. Overbey**



**Mr. and Mrs. William J. Bovaird**







**Mr. and Mrs. James M. C. Ritchie**

FRANCES McLAUGHLIN

## **NEW LAND: MIDLAND, TEXAS** *continued*

MR. AND MRS. JAMES M. C. RITCHIE live with their only child, seven-month-old Diana, in a small brown and red house where white morning glories spill down the wide-slatted fence. Soft-spoken Mr. Ritchie, who came from New Jersey, works for the Plymouth Oil Company as a scout—one of the “eyes and ears of the oil industry”—and writes a column, “West Texas Round-Up,” for the company magazine, which he illustrates with his own photographs. At Harvard he was a *Lampoon* cartoonist, in World War II spent two and a half years as an Air Force navigator. After the war, as a roustabout in Corpus Christi, he laid oil lines, set up pumping units. Mrs. Ritchie has a fragile good looks and a way of scissor-clipping her words. The former Hope Dillon, she lived on Long Island, spent two years at Vassar, another year travelling through Europe and Central America. Her pre-Midland hobbies were salmon fishing and sailing. Now the Ritchies spend vacations skiing in Colorado and visiting in the East.

MR. AND MRS. GEORGE H. W. BUSH live in a blue-roofed pink box-like house with their two children, four-year-old George and year-old Pauline. (Mr. Bush’s father, Prescott Bush, was the defeated candidate in the recent senatorial race in Connecticut.) An honour graduate of Yale, he spent four years in the Navy, now is District Sales Representative for IDECO, an oil supply company. Mrs. Bush, whose father is Marvin Pierce, President of the McCall Corporation, lived in Rye, New York, left Smith after a year to marry; she is a tweedy girl with a deep staccato laugh.

**Mr. and Mrs. George H. W. Bush**







**Mr. and Mrs. Frank M. Jackson**

MR. AND MRS. FRANK M. JACKSON are the parents of two young daughters, eight-month-old Sally, and three-year-old Polly shown with them here in full swing. Into his thirty-one years, Mr. Jackson has packed studies at Texas Technological and Arizona State, archeological work with an expedition in the Southwest and among Hopi Indian villages with Harvard's Peabody Museum, publicity work in New York, and a five-year war stint in the Navy. In 1947 he moved to Midland, is now a geologist for the British-American Oil Company. He is a handsome man with a broad base of knowledge and an incisive mind. In his leisure, he paints, collects books on naval history, spends vacations where he can fish for trout. Mrs. Jackson, a finely-chiselled beauty with a pleasant drawling voice, is a graduate of the University of New Mexico, worked for two and a half years writing copy and sales promotion in New York. She studied at the Fine Arts Center in Colorado Springs. At twenty-eight, a competent artist, last year she won a prize at the Dallas Museum of Fine Arts with one of her lithographs. The Jacksons, who are both native Texans, use the garage as their Midland "studio;" both choose which paintings will be hung in the house. Like all the young people in Midland they entertain frequently

and almost always at home. Midland has no night clubs, no television. Pleasant, informal, the parties centre, weather permitting, around the inevitable charcoal stove and barbecue pit. Plans are usually made at the last minute: "If we bring the steaks, can we cook them at your house?"

MR. AND MRS. WILLIAM F. PENNEBAKER have one child, red-haired James, now eleven months old. Mr. Pennebaker, who came from New Orleans, was graduated from Harvard and taught economics for a year at Yale while at Law School. He is now an attorney for Shell Oil. For two summers before the war he managed a Cape Cod airport, during the war rose to the rank of Lieutenant Colonel in the Air Force. An active, competent man with a wide smile and a mild manner, he works in the Civic Music Program, is on the Community Theatre Board of Directors. Energetic, witty, and a born organizer, Mrs. Pennebaker came from Cambridge, Massachusetts, went to Wheaton College and later to Katharine Gibbs School. For six years she played with



**Mr. and Mrs. William F. Pennebaker**

the Cambridge Dramatic Club, has acted in nine Midland Community Theatre productions; recently, in the annual revue, proved herself a comedienne when she sang and clowned a 1920 number and a hillbilly parody. For this revue, the Pennebakers cranked and polished and painted their old model-T, led a brass band parade through the streets to advertise the show. The theatre, which has a full-time paid director, puts on seven or eight plays a year. (Scheduled for 1951 are *Harvey*, *The Heiress*, *The Hasty Heart*.) Though the building looks like an overgrown Quonset hut, the support and enthusiasm of Midland for the theatre program will probably, before long, produce a modern auditorium. All these young people came, and others are still coming to Midland because of the oil business. Young doctors, lawyers, real-estate men have followed. Right now there is a minimum of "living up to the Joneses," as every one is in the same position at the starting gate.





**THE WHITE-COLLAR SUIT IN CHECKS:** grey-and-white checks, on which you can write any amount—of wear. The fabric is John Walther worsted, a welterweight champion in all weather. The collar is the very white of piqué; the jacket, the skirt, are both figure-fitted. By Carolyn Modes, \$90; cotton gloves by Grandoe; Arnold Constable. Suit, also A. Harris; Mandel Brothers.

## Spring suits and their scene-shifters

All the difference—alternate accessories.  
*Opposite page:* Three in black, sharp emphasis for the pale suit; a big pin; all, Saks Fifth.

**1.** The calf bag, of good leather that earns a handsome polish with much wear.

By Nettie Rosenstein, \$65, plus tax.

**2.** The patent leather shoe, slender and scooped, tied with a narrow bow—  
for spring sparkle. \$21.

**3.** The bold-faced jewel, amethyst-coloured stones, set in gold-plated metal.

By Accessocraft, \$9 plus tax.

**4.** The cotton glove, hand-sewn, elastic at the wrist. By Dawnelle, \$4.





RAWLINGS

**THE WHITE-COLLAR SUIT IN TWO COLOURS**

makes a point of setting off a face with linen and a taffeta bow. Makes sense any season—in worsted. Makes a starched outline: nip-waist, hip-flare, slip-of-a-skirt. By Harry Frechtel, of Pacific wool, \$99; hat by Tatiana du Plessix, to order; Saks Fifth. Jewellery by Castlecliff, Altman. Suit also Garfinckel's, Neiman-Marcus.







# **NEWS! FERRAGAMO'S HALTER-STRAP SANDAL**

Here is construction news, a triumph in shoe engineering: the sandal held on by a halter strap slanted over the instep only—leaving the heel and ankle in the clear. It clings, stays put. No slipping, no clip-clop. These, sandals for late day at resorts, for all summer long with dinner dresses. Lilac-pink sandal, \$32.50; purple-lilac, \$30. Both, in suède; Lord & Taylor; Wanamaker's, Phila.; J. W. Robinson. Needed with these beauties: smooth heels; sandal-foot nylon stockings. Those with the pink sandal: in "Pink Ribbon," by Munsingwear; at Gimbel's. With the purple: "Suntint" by Hanes; Lord & Taylor. For smoothing heels: "Akimbo" by Charles of the Ritz.







## NEW: MOIRE WITH LUSTRE LEATHER

*Above:* Late-day sandal of brown moire with bronze kid for the narrow rail strap and straight-front heel. Designed for such open shoes: stockings with no reinforcements. *Right:* Opera pump of moire with patent leather heel and buckle-rim, all in navy blue to put on for five o'clocks now; for afternoon-and-on when it's summer in the city. Moire shoes, by Palter DeLiso, about \$25. At Bonwit Teller; Neiman-Marcus. The nylon stockings shown with them (the all-clear one with sandal, and, with the blue opera pump, a grey-beige tone agreeable to navy blue), by Holeproof, \$1.95. Arnold Constable.











**Mrs. Robert Minton**



**Mrs. Kingman Douglass**

## **BRITISH SWEATERS: NATURALIZED AMERICANS**

*Opposite:* A British sweater, British tweeds, photographed at Finching Field, Essex. Such a suit and such a sweater as are worn for walking over the course the day before the Grand National, or at the Newmarket sales. . . . Suit designed by Mattli. The sweater, a ribbed pull-over by Ballantyne; in New York at Lord & Taylor. The cashmere sweaters, on this page, are naturalized Americans, too. *Above, top:* Mrs. Robert Minton, the former Mrs. Mixsell Kerr, who lives in New York, loves to wear, over country week ends, her collection of sweaters and tweeds from nine o'clock golf, on. She ties a printed polka-dot handkerchief beneath the soft ribbed collar of this beige cashmere, wears it belted tightly over a double-fronted heavy tweed skirt. Sweater by Caerlee, from Saks Fifth Avenue. *Above:* Mrs. Kingman Douglass, who was Adele Astaire, now lives a casual country life in Middleburg, Virginia, where her interest in needle point (she is an expert at it) and in her dogs, takes the place of the almost-regulation Middleburg enthusiasms, riding and hunting. A favourite combination, which she wears with a commotion of bracelets, a pair of clips, is this navy-blue pull-over and cardigan, bright with red grosgrain ribbon appliqué, designed for her by Miss Isabel of Bonwit Teller.



## Hats for Mrs. Exeter:



CECIL BEATON



## Paris designs; copies here

Mrs. Exeter, Vogue's ageless heroine, has one fashion formula: "Everything definite, nothing strict." On these pages, Paris hats to her formula, each an example of this spring's accent on prettiness.

*Opposite page:* A pillbox, but *not* a hard one, by Paulette. In rough black straw, gentled by veiling. Copy, \$30. At Jay Thorpe; The Dayton Co.; Hudson's. The fur rope at the wrist, from Hermé.

*Right:* Up-curved, slanted, white: straw braid hat, by Maud Roser, with a lift of navy-blue Mercury wings. Copy, \$35; Franklin Simon.

*Below:* A hat for Mrs. Exeter or her daughter (here, *on* her daughter): a rising, wavy shape in natural Milan straw. Above the brim, a short flight of navy-blue wings; under it, red velvet—to cast a rosy reflection. Hat by Gilbert Orcel. Copy, \$37.50; Altman.

*Below, right:* Arched hat, in natural straw and black velvet, by Gilbert Orcel. Copy, \$37.50; Lord & Taylor. Fox scarf from Hermé.

These hats, imported and copied by Germaine Montabert, are also at Jordan Marsh. The jewels, both pages, from Van Cleef & Arpels.





**1.** Hip-buttoned tweed suit for town or country. In lightweight heather-colour wool, with big mother-of-pearl buttons in the usual line-up—plus a pair at each slanted pocket. \$90; Bendel's Young-Timers. **2.** Checks, double-buttoned below the waist, single-breasted above, in a black-and-natural suit of raw silk, cinched in by a black calfskin belt. A suit to star at week ends, to travel any time. By Morton Bregman, \$70; Milgrim. **3.** Shallow-yoke flannel suit with a longish jacket, straight skirt. By Bardley, in grey worsted. \$80; from Saks Fifth Avenue, New York; Roos Bros. **4.** Checks, arrow-pointed at the yoke and pockets, for a slim, nipped-in suit, by Glenhunt, in navy-blue and white British wool. \$100; Bergdorf Goodman. **5.** Box-jacket suit in a new weave of wool—worsted Shantung. The colour, a mild rose-cast mauve, a shade at its prettiest sharpened by black, as here, with a black sweater. Suit, by Rosenblum of California, \$55; Russeks. **6.** Sharkskin cutaway, grey worsted, pared close, the hip-line set with double-flap pockets. To wear, often, with, say, a white organdie bow at the throat, white gloves, a toast-coloured straw hat. Suit, by Max Levine, \$85; from Lord & Taylor. **7.** Double-life shortcoat of Old Gold fleece to serve as a suit jacket (see the suit on page 111 for the pale-jacket, darker-skirt idea) with, for instance, a narrow grey wool skirt, a white sweater. To serve, alternately, as a coat, over practically any slim dress you own. By Harry-Williams, Ltd. \$70; from Saks Fifth Avenue.

## BUSY-LIFE SUITS







5. BOX-JACKET SUIT

6. SHARKSKIN CUTAWAY

7. DOUBLE-LIFE SHORTCOAT

*Dayman*





2 1



3



4



5 6



## YOUNG SHOES; YOUNG PRICES

A blueprint for a young shoe wardrobe might read like this: two pairs for town, in two heel heights, one low; a country pair; wedge shoes; evening sandals. Here, examples. **1.** The city opera pump in black patent leather, low-heeled. By Town & Country. **2.** The country shoe in oatmeal-coloured cotton tweed with calfskin. By Town & Country, about \$9. From L. S. Ayres. **3.** All-day wedge shoe, navy-blue suède bound in calfskin, by Town & Country, \$10. At Lord & Taylor. **4.** Patent leather stripling sandal, a Millerkin, \$16; I. Miller, New York. The sandal-foot nylon stocking, by Dexdale, \$2.50; at Altman. **5.** Flat-heeled country shoe of elkskin, by Cobblers, \$9; Saks Fifth Avenue. For the country, a not-too-gossamer nylon stocking: for instance, this, in 51-gauge, 15-denier, by Gordon. **6.** All-day city shoe in navy-blue calfskin with a sliver of a bow tie, the toe slightly squared. By DeLiso Debs, \$17; from Jay Thorpe.

GRIGSBY





THE MOST TREASURED NAME IN PERFUME

# CHANEL





# British

*Among the things we share with Britain  
...English violets in the spring and  
that first open carriage ride, be it  
in Kensington Gardens or Central Park.*



## So easily distinguished...

...the look, the touch that can only come from the skill of centuries woven into British Woollens. Designed for America today. Light, supple, sympathetic to the genius of the great creators.

# Woollens

Her town ensemble by Pauline Trigère in Scottish tweed. Surprise of a striped silk surah lining and blouse.

AT SAKS FIFTH AVENUE  
NEIMAN-MARCUS  
DALLAS  
JULIUS GARFINCKEL  
IN THE NATION'S CAPITAL

His British Woollens the glen plaid coat, the flannel suit.

Their carriage robe, too, in British Woollen.

## IT ISN'T THIS TIME OF YEAR AT ALL

(Continued from page 93)

his way slowly to the side of the fence. "Oughtn't you to be ashamed of yourself standing brooding there on a fine day the like of this?" There was silence while he surveyed me. I pretended to be about to make off when he said, "And isn't it yourself that would be sick and sorry to have the son that you thought you had settled for life back on the strength?" Now "the strength" has nothing to do with a regiment, a police force, or force of any kind. It means the strength of the farm, that is, how many people it can support. And here was Shauneen's son back on the strength, when he was supposed to have been settled for life.

I could hardly keep the sympathy out of my voice when I saw how dejected was the figure before me; for sympathy is not wanted where indignation should be your attitude. The reason for this is that everything that happens to an inhabitant of F.D. is caused by circumstances that savour of injustice and hardship.

"What happened, Shauneen?"

"He failed to pass the examination."

"Where?"

"Beyond in the big asylum."

An examination? It dawned on me that Shauneen's trouble was due to the Inspectors in Lunacy who found his son wanting. He was not loony enough to hold his place.

"And what do you intend to do now?"

He looked past an ash tree that was waving its leaves gently in the soft air, past it to some white cottages that with sunny gables stood out clearly in the mountain's side, past these until the sun was full in his eyes. He was looking to the East.

"I'll have to send him to England," he said. "He will do very well there."

Now, don't laugh at this. A moron according to statistics is more punctual, consistent, and a better worker at certain trades than a normal man. There are a lot of sons like Shauneen's in England. After all, he failed as a lunatic in his native land. I doubt very much that Shauneen's son was a moron. He was just marking time until Shauneen should die. In England he will pass the time just as well and earn good wages while doing so. At all events, it will be a better life than wrangling with a father whose only fault is that he is still alive.

I wandered through air sharp with the skylark thanking God for the blessed silence that enabled me to hear the song of birds. Now and then a donkey brayed. That hideous sound was a reminder that there must always be a hitch in Paradise, otherwise you would not know where you were. Without the Snake, would Adam have known where he was?

How is this beauty protected? The Isles of the Hesperides had a dragon, but you know all that. It is protected by rudeness, a tower of strength that for keeping out the barbarian may be compared to the Great Wall of China. Being alien to the in-

habitants, it is so unexpected that it has the advantage of a surprise sortie. I admit that rudeness does not exist in F.D. but it is on the frontier that looketh towards the east. There there are two bastions garrisoned, one by rudeness, the other by a lesser form of rudeness, uncouthness.

Let me tell the tale of the defense as it was told to me. In the east is a lake with a granite bottom which permits pike to live in large numbers for there are no pike in the far west of Ireland. Two sportsmen, naturally from outside, were fishing in the lake. They had such success that they forgot all things, even the dinner hour. They were miles away from their hotel. However, one of them sighted what appeared to him to be a slated house over the door of which in Gothic characters was written "Anglers' Rest." Beside this legendary house was a dark-avised man with a few days' growth of beard and a shirt stud instead of a tie. He was leaning over a gate and gazing as my companion in the bus gazed, straight before him into infinity. The strangers hailed him. "Are you the proprietor of this place?" The gazer ignored them. The question had to be repeated not once but thrice. At last came the oracular answer. "So it seems." The fishermen were delighted.

"If that is so, I will have a large steak with fried onions not overdone, just browned."

The other, "For my part, two cutlets and a few kidneys."

At last the guardian, the gargoyle, turned to the trespassers,

"Lookit here, yez. If there was meat in it, wouldn't I eat it meself?"

The other fortress is more to the south; but it protects this Eden just as well. A weary traveller, wishing to lie long in the morning, gave strict orders that he was not to be called until ten. He was awakened by a banging on his door about 8 A.M.

"Didn't I give strict orders...?"

"Yes; but your sheets are wanted for a table cloth."

F.D. is well protected on the east. Mauve seas hold it intact on the other sides.

One morning I lay under an apple tree feeling, strange to say, bored with myself and I had imagined that I was full of resources. I gazed up at the boughs akimbo and I realized that to be one with such beauty one must become a vegetable, or like Shauneen.

I had to break the news of my departure. On my way back I passed a ditch full of wild irises with sword-like leaves and yellow flowers the right size for a crown of a fairy queen. I averted my eyes, for I feared that if Shauneen saw me looking at them, he might think that it was the land I was admiring and drain the place.

Why is it that I can not endure beauty long? Perhaps, beauty is not meant to be endured for it is not durable. It is meant to be as fleeting and as recurrent as Spring, to keep forever going "just beyond here."

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finger tips



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## VOGUE PATTERNS

Would you like to see how a model made from a Vogue Pattern looks—before you start the making of one? There is probably a store near you where you can see the finished product. A made-up model of Vogue Pattern S-4181 (shown on page 99) may be seen at every one of the stores in the list below.

Abilene, Tex.....	Ernest Grissom's	Long Beach, Calif.....	Buffums'
Amarillo, Tex.....	White & Kirk	Los Angeles, Calif.....	J. W. Robinson Co.
Arlington, Va.....	Home Stitch Shop	Madison, Wis.....	Harry S. Manchester, Inc.
Asheville, N. C.....	Bon Marché Inc.	Memphis, Tenn.....	Goldsmith's
Atlanta, Ga.....	Rich's Inc.	Miami, Fla.....	Burdine's
Austin, Tex.....	T. H. Williams Co.	Milwaukee, Wis.....	Boston Store
Baltimore, Md.....	Hochschild Kohn & Co.	Minneapolis, Minn.....	Donaldson's
Berkeley, Calif.....	J. F. Hink & Son	Muncie, Ind.....	Ball Stores
Beverly Hills, Calif.....	Sandbarr Fabrics Inc.	New York, N. Y.....	Bloomingdale's
Beverly Hills, Calif.....	Richard Stuart, Ltd.	Newark, N. J.....	L. Bamberger & Co.
Birmingham, Ala.....	Love man's	Oakland, Calif.....	The H. C. Capwell Co.
Bridgeport, Conn.....		Oklahoma City, Okla.....	Halliburton's
	The D. M. Read Company	Omaha, Neb.....	The Silk Shop
Brooklyn, N. Y.....	Abraham & Straus	Pasadena, Calif.....	Bullocks-Pasadena
Buffalo, N. Y.....	J. N. Adam Co.	Passaic, N. J.....	Herman Bros. Silk Shop
Charleston, W. Va.....	The Piece Goods Shop	Pensacola, Fla.....	Gilberg's
Chicago, Ill.....	Carson Pirie Scott and Co.	Philadelphia, Pa.....	Gimbel Brothers
Cincinnati, Ohio.....	The John Shillito Co.	Pittsburgh, Pa.....	Gimbel Brothers
Cleburne, Tex.....	Howell's	Pomona, Calif.....	Orange Belt Emporium
Cleveland, Ohio.....	The Higbee Co.	Richmond, Va.....	Miller and Rhoads
Columbia, S. C.....	Belk's Department Store	Sacramento, Calif.....	Weinstock Lubin
Coral Gables, Fla.....	Daniel's Inc.	St. Hyacinthe, Québec, Canada	
Corsicana, Tex.....	J. M. Dyer Co.		Le Magasin Laroche
Dallas, Tex.....	Sanger Bros.	St. Joseph, Mo.....	Townsend & Wall Co.
Davenport, Iowa.....	M. L. Parker Co.	Salt Lake City, Utah.....	Z. C. M. I.
Decatur, Ill.....	Block & Kuhl Co.	San Antonio, Tex.....	Joske's of Texas
Denver, Colo.....	The May Company	San Francisco, Calif.....	The White House
Detroit, Mich.....	The J. L. Hudson Company	Santa Ana, Calif.....	Buffums'
Dubuque, Iowa.....	Stampfer's	Seattle, Wash.....	The Bon Marche
Fort Worth, Tex.....	R. E. Cox & Co.	Shreveport, La.....	Rubenstein Bros. Inc.
Fresno, Calif.....	Cooper's	Springfield, Mass.....	Forbes & Wallace
Galveston, Tex.....	Robt. I. Cohen, Inc.	State College, Pa.....	Egolf's Inc.
Grand Rapids, Mich.....	Wurzberg	Syracuse, N. Y.....	Dey Brothers and Company
Hackensack, N. J.....	Lyric Silk Shop	Tallahassee, Fla.....	Gilberg's
Henderson, Tex.....	Mays & Harris	Toronto, Ontario, Canada	
Houston, Tex.....	Levy's		The T. Eaton Co. Limited
Huntington, W. Va.....	The Piece Goods Shop	Tucson, Ariz.....	Steinfeld's
Indianapolis, Ind.....	L. S. Ayres & Co.	Tulsa, Okla.....	Brown Dunkin Company
Jackson, Miss.....	R. E. Kennington Co.	Vancouver, British Columbia, Canada	
Jacksonville, Fla.....	Cohen Brothers		The T. Eaton Co. Limited
Kalamazoo, Mich.....	Gilmore Brothers	Victoria, Tex.....	Dunlap's
Kansas City, Mo.....	Lloyd's Silk & Fabric Shop	Washington, D. C.....	Woodward & Lothrop
Knoxville, Tenn.....	S. H. George & Sons	Waterbury, Conn.....	Bedford Inc.
Lansing, Mich.....	J. W. Knapp Company	West Palm Beach, Fla.....	
Lexington, Ky.....	Wolf Wile's		Palm Beach Mercantile Co.
Lincoln, Neb.....	Miller & Paine, Inc.	Worcester, Mass.....	Denholm & McKay Co.
Little Rock, Ark.....	The Fabric Centre	Youngstown, Ohio.....	G. M. McKelvey Co.

The following is a list of stores where a made-up model of Vogue Pattern 7285 (shown on page 100) may be seen.

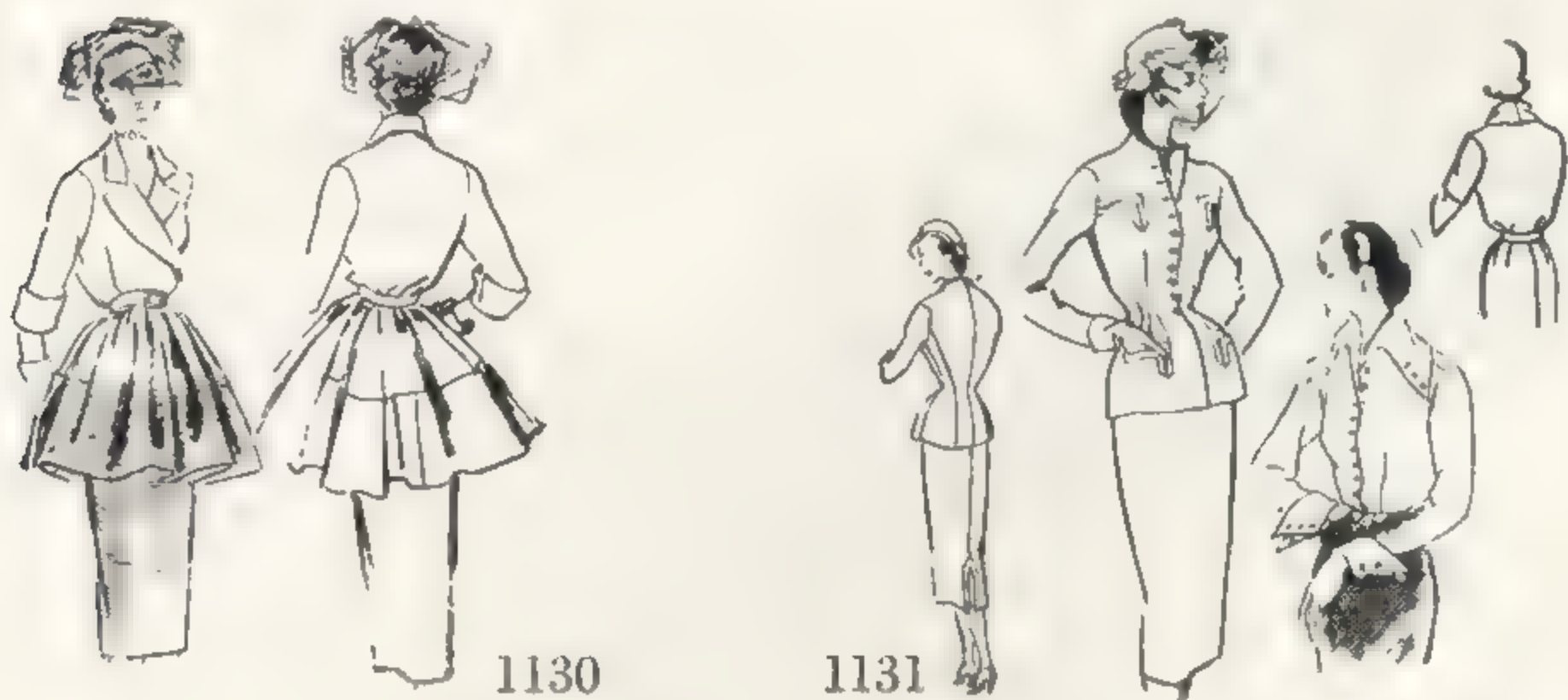
Akron, Ohio.....	The M. O'Neil Co.	Newark, N. J.....	Hahne & Co.
Arlington, Va.....	Home Stitch Shop	Norfolk, Va.....	Smith and Welton
Atlanta, Ga.....	Rich's Inc.	Oak Ridge, Tenn.....	The Cloth Shop
Baltimore, Md.....	Hutzler Brothers Co.	Oklahoma City, Okla.....	Kerr's
Berkeley, Calif.....	J. F. Hink & Son	Omaha, Neb.....	Thos. Kilpatrick Co.
Boise, Idaho.....	Falk Mercantile Co., Ltd.	Orlando, Fla.....	Yowell Drew Ivey Co.
Chattanooga, Tenn.....	Miller Bros. Co.	Palo Alto, Calif.....	Waltz
Chicago, Ill.....	The Fair	Pasadena, Calif.....	F. C. Nash & Co.
Cleburne, Tex.....	Howell's	Pittsburgh, Pa.....	Kaufmann's
Cleveland, Ohio.....	The Halle Bros. Co.	Pomona, Calif.....	Orange Belt Emporium
Columbia, S. C.....	Tapp's	Roanoke, Va.....	Leggetts Department Store
Columbus, Ohio.....		Sacramento, Calif.....	Weinstock Lubin
	The F. and R. Lazarus and Co.	St. Hyacinthe, Québec, Canada	
Corsicana, Tex.....	J. M. Dyer Co.		Le Magasin Laroche
Decatur, Ill.....	Block & Kuhl Co.	St. Louis, Mo.....	Scruggs Vandervoort Barney
Detroit, Mich.....	The J. L. Hudson Company	San Antonio, Tex.....	Wolff & Marx
Dubuque, Iowa.....	Stampfer's	San Francisco, Calif.....	Macy's
Fort Worth, Tex.....	Monnig's	Seattle, Wash.....	Frederick & Nelson
Hackensack, N. J.....	Lyric Silk Shop	Springfield, Mass.....	Albert Steiger Co.
Haverhill, Mass.....	Mitchell & Co.	Toronto, Ontario, Canada	
Huntington, W. Va.....	The Piece Goods Shop		The Robert Simpson Company Limited
Indianapolis, Ind.....	The William H. Block Co.	Tucson, Ariz.....	Steinfeld's
Jackson, Miss.....	R. E. Kennington Co.	Vancouver, British Columbia, Canada	
Jacksonville, Fla.....	Cohen Brothers		Hudson's Bay Company
Ketchikan, Alaska.....		Victoria, British Columbia, Canada	
	Heckman's Dry Goods Store		Hudson's Bay Company
Lansing, Mich.....	J. W. Knapp Company	Victoria, Tex.....	Dunlap's
Lexington, Ky.....	Wolf Wile's	Washington, D. C.....	Woodward & Lothrop
Los Angeles, Calif.....	The Broadway	Waterbury, Conn.....	Bedford Inc.
Madison, Wis.....	Harry S. Manchester, Inc.	West Palm Beach, Fla.....	
Miami, Fla.....	Burdine's		Palm Beach Mercantile Co.
Muncie, Ind.....	Ball Stores	Wheeling, W. Va.....	Stone & Thomas
Nashville, Tenn.....	Harveys	Youngstown, Ohio.....	G. M. McKelvey Co.



## VOGUE PARIS PATTERNS

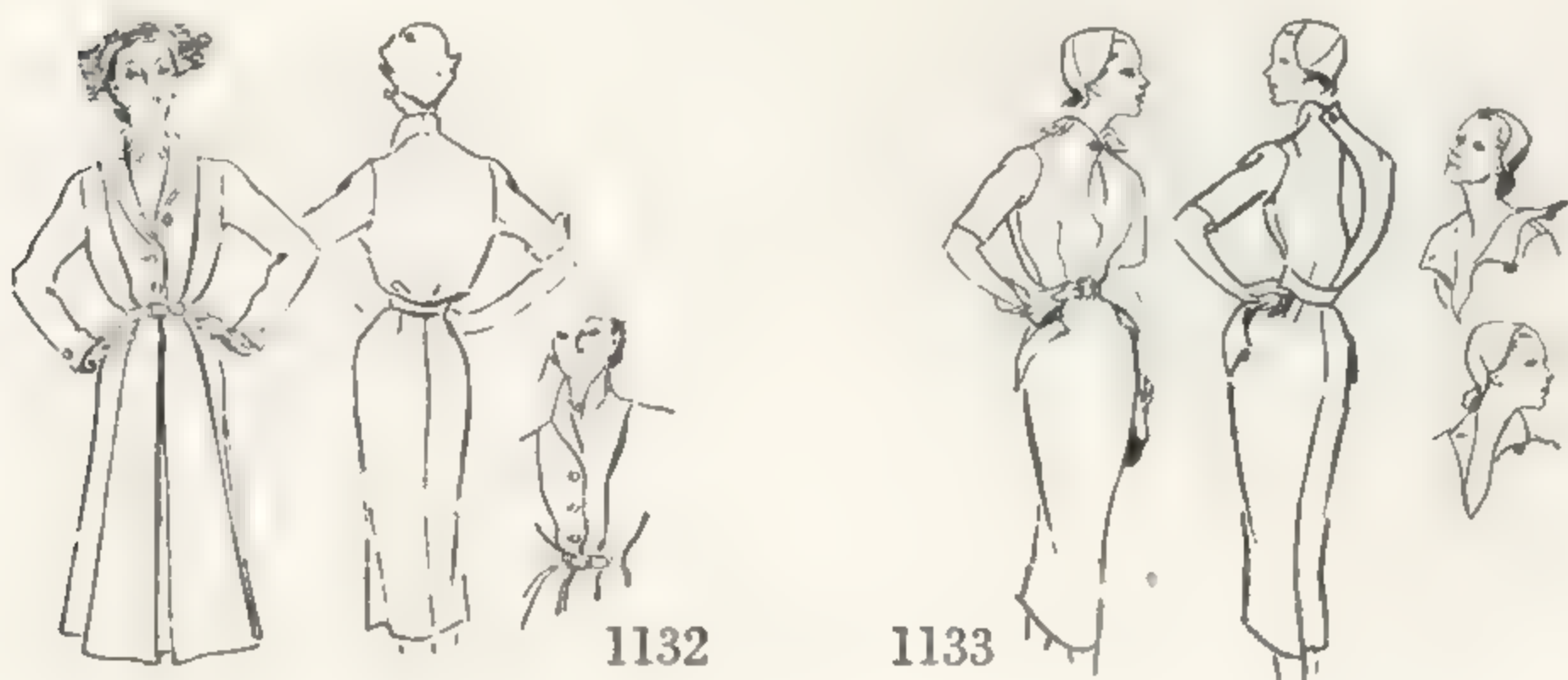
(Other views and sizes of patterns on pages 102-103)

These Paris Exclusive Patterns will be on sale February 20.



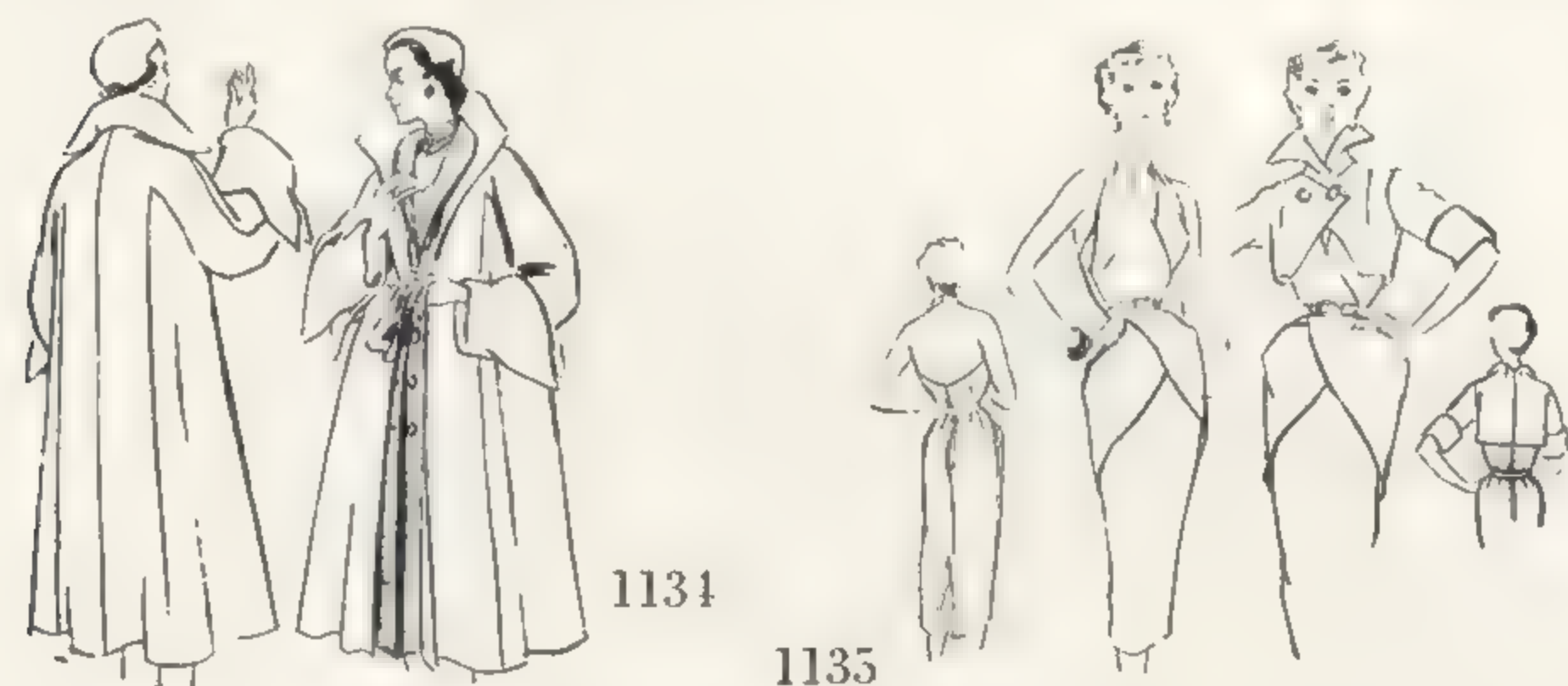
Above, left: Molyneux dress, No. 1130. For size 16 in 39-inch material: bodice, upper tunic, 3 yards; skirt, lower tunic, 3¼ yards. Sizes 12 to 18 (30 to 36). \$2.50.

Above, right: Fath suit, No. 1131. For size 16: 3 yards of 54-inch material; blouse, 2½ yards of 39-inch material. Sizes 12 to 20 (30 to 38). \$2.50.



Above, left: Lanvin coat-dress, No. 1132. For size 16: 3¼ yards of 54-inch material plus ¾ yard of 35-inch material, perhaps linen, for the collar. Sizes 12 to 20 (30 to 40). \$2.50.

Above, right: Schiaparelli dress, thin wool, No. 1133. For size 16: 2½ yards of 54-inch material. Sizes 12 to 18 (30 to 36). \$2.50.



Above, left: Jacques Heim greatcoat, No. 1134. For size 16: 9 yards of 39-inch material or 7¼ yards 54", plus 5⅞ yards of 39-inch material for the lining. Sizes small (28-30), medium (32-34), large (36-38). \$2.50.

Above, right: Piguet dinner dress and jacket, No. 1135. For size 16: 5¼ yards of 39-inch material. Sizes 12 to 18 (30 to 36). \$2.50.



Above, left: Paquin dress, shown in natural Shantung, diagonally buttoned, No. 1136. For size 16: 5⅞ yards of 39-inch material. Sizes 12 to 20 (30 to 38). \$2.50.

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Rosalie of Barbara has designed this

ravishing dress in subtly blended shades of blue.

The crush-drape bodice has a long flaring

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# AGNES DE MILLE

(Continued from page 77)

gestion, and I always have the rehearsal planned through to the end, preferably on a piece of paper in case I dry up mentally. Standing and scratching one's head while the dancers cool off in their tights, and then put on extra sweaters, and then sit down on the floor, and then light cigarettes and start to talk is what one wishes to avoid. No group of workers in the world is slower to lose faith or interest. But they are human. While you are struggling to find the exact phrasing they get tired in the back of their knees. And when you ask them to get off the floor and try a jump in the eighteenth variation they rise creaking. Then you grow hot with anger that you can not solve the problem, and punish their bodies for your own stupidity, forcing them to do it again and again and again, pretending that it is their lack of performance quality that invalidates the idea.

There are very many times when choreographers scrape bottom. The manner in which one deals with these moments is the exact measure of one's experience. Balanchine dismisses a rehearsal without any ado at all and goes home. If, on the other hand, he likes what he is doing, hell can break loose around him and he pays not the slightest mind. Short of hell, he nearly always is surrounded by a roomful of chattering, knitting, practicing dancers and visitors.

Massine holds the entire company in the room. They sit for hours sometimes while he wrestles with one or two soloists. If he gets stuck, he keeps it to himself as he never explains a single thing he is doing to anyone he is working with. The performer who danced the wolf in "St. Francis" had been in rehearsal two weeks before he realized he was supposed to be a carnivorous animal and not an Italian adolescent. Dancers have told me they have not known the plot of the ballet they were spending the summer on until dress rehearsal. Martha Graham sends her group from the room and has it out with God.

I can not endure the sight of one person sitting down waiting. A sense of guilt and tedium oppresses me exactly as though I were failing a guest. I, therefore, allow in the room with me only the people I am working with, never any visitors, and inside the rehearsal room no one may sit down or chew gum or smoke. When the composition stands by itself on the floor and is no longer a matter of hypnotism between me and the group, everything is easier.

Actually, in spite of their uncertainties—indeed because of them—the dancers help. For the very reason that they have wills and imaginations and styles of their own their manner of moving will suggest an infinite number of ideas to the choreographer. They can evoke where clay and canvas can not. The minute the choreographer moves a tentative hand or places a foot forward they are behind him imitating. The stimulus of their interest will excite him. He will improvise beyond his expectations.

He may not know exactly what he has done, but bright eyes have seen; the gesture is immediately reproduced. The choreographer can then turn around and watch his idea on someone else's body. This he can correct and edit. If I get two or three good gestures in two hours I consider the morning well spent.

With sensitive dancers the solo work can be improvised in rehearsal, but group designs must be visualized carefully in advance. Obviously a large group is too disparate an instrument on which to improvise—until it is aroused; then it can be directed like a single mind.

Such times are memorable. They usually occur when the group is exhausted after hours of work, late in a studio, at the dinner hour, or a night in the theatre when everyone else has gone home. There, in absolute privacy and with no impatience to be gone to other concerns, working together in perfect community of understanding, the moment comes. And quite simply every single performer knows what to do as though he were inside the composer's head. In this art, the interpreters are present at the actual moment of creation and if they share the labour they also know some of the glory. They are grateful for this and stand abashed and wondering. And so, by God, does the choreographer.

Given a fair chance, the dancer will remember, and fairly accurately. Learning everything by rote, retaining the entire repertory in his head, he is probably the quickest learner and the most retentive in all the performing arts.

In the spring of 1948 on the opening day of Ballet Theatre's season at the Metropolitan Opera House, Nora Kaye, one of the company's two ballerinas, was taken without warning to the hospital with virus pneumonia, three hours before the curtain rose. She had no understudy in "Lilac Garden." Alicia Alonso had performed it twice six years previously and not at all in the interim. She used the supper hour to refresh her memory under Tudor's coaching, opened the bill with a Balanchine piece, went back upstairs to the rehearsal hall during "Tally-Ho" and then, four hours after the first frantic phone call, performed the work in question, a rôle of real intricacy and twenty minutes duration, without a single mistake. Bear in mind there was no score for her to study. This prodigy of memory is in a class with the Toscanini legend; but he has all his needed scores on his library shelves.

Choreographers have notoriously poor memories. And for a group that has little documentation of their work this is unfortunate. Possibly they keep in mind, as I do, the variants to each step. This tends to be confusing. Certainly most dancers remember through their muscles and as a consequence can remember only what they have themselves performed. Music is an enormous memory aid. But where the original dancers can not be brought together for purposes

of revival, much of the original detail is always lost. Some works disappear entirely with each change of personnel; all of Martha Graham's irreplaceable early group compositions, for instance.

When the dance is completed the choreographer's worst task is over if it is a ballet. But if he is working on a musical comedy, his real troubles have just begun. He has, with anguish and sweat, composed a beautiful dance, and all his company sit around with tears in their eyes and say he has genius and that they are making history. That's fine. Now he is invited to bring the group out of the studio, place the work in context and show it on a bare stage in the first run-through rehearsal. This takes place two or three weeks after the start. Nothing is completed, but the idea is to see what's there.

The choreographer begins to get a taste of what's in store. In context every value has changed. The lead-in and lead-out seem rough; the clash in styles unbearable; the whole idea dull and long. Back to the studio and a complete reworking. And now whether he likes it or not the tempo of rehearsal steadily quickens. Every three or four nights there is a run-through, and desperate men review the morning's practice. Now come the costume fittings, costumes designed for other purposes than dancing. Then the tailoring of the dances to the sets which takes hours under conditions of desperation, with musicians practicing in the pit, directors shouting through telephones, and producers hollow-eyed prowling the aisles. The dancers are exhausted, but it's done. Now you open.

And exactly nothing comes off as planned. Why is this? How can a professional be so wrong? It is because he is dealing in several different styles, straight acting, singing acting, dance acting, and dancing. And the audience must be led from one to the other without shock, with no loss of belief or excitement. This is a grafting problem. It takes not only skill in one medium, but clever surgery. Failure to make these transitions is the reason some great choreographers have not succeeded in the theatre.

These readjustments can develop into a kind of prolonged heroic butchery. The Civil War Ballet in *Bloomer Girl* exemplifies, more or less, the history of many such ballets. I undertook the show chiefly because of the opportunity to do this piece. It was to be a serious statement about women and war. This was in the summer of 1944. My husband was in Europe. There had recently been an invasion of the continent, and I felt strongly on the matter.

We went into rehearsal at the end of July. The heat was suffocating, but from the first I seemed to be acting under a compulsion beyond myself.

The ballet started with the men leaving for war. Lemuel Ayers designed for background a great lightning-struck tree and the ribs of a barn in a storm-ridden orchard. The

women in bonnets and bell-shaped skirts of blood-red, watermelon-pink, black, and olive green moved back and forth in the deepening gloom and abandonment of the tree. The body of a soldier was borne in, wrapt in his military coat and placed at his widow's feet. Four dancers stood at head and feet like a guard of honour. Four others faced them from the corners. The body literally disintegrated and resolved into the racing movement of a great double square dance.

I asked the composer, Harold Arlen, to come see what we were up to. With him came a number of people, among them the lyricist, E. Y. Harburg. Musicians can see unfinished dances and make sense of them; most other people can not. But bosses are bosses and I could not throw the men out of the room. Besides I liked and respected them very much. So they all sat down and watched, pulling in their feet whenever anyone passed over their laps. The room was quite narrow. The dancers very nearly killed themselves. The heat had become shocking. At the end, there was not a sound. The silence did not, however, betoken awe. They were all just as disappointed as they could possibly be. Harburg found voice first and stepping over the bodies of three prone sweating girls addressed me, "No. No. No. This is all wrong. Where is the wit? Where is the humour?" I was naturally taken aback and a little short in my answers. "I have yet to discover much humour connected with war." "But this is tragic. Where is the courage? This isn't real De Mille. This isn't what we bought."

"How the hell do you know what real De Mille is?" I asked. "I think this is the realest thing I ever did. It is not *Oklahoma!*, if that is what you mean. If you wished to buy *Oklahoma!* you're a little late."

The dancers, hollow-eyed, sat nursing their pulsing feet. Everyone was making suggestions about women waiting for their husbands buoyant and courageous and humorous.

The next day I invited a group of my friends to see the ballet behind locked doors. They confirmed my opinion that it was the best thing I had ever done in my life. We then threw the work away.

In another week I'd whipped up a happy ending in which everyone returned from war unscathed and there was great rejoicing. All the company seemed delighted. All but the dancers and Trude Rittmann, the pianist-arranger, and me. "Which version do you like best?" I asked them. "Are you kidding?" they replied. I said we must start afresh. I sent the company home. I sat alone in the rehearsal hall with Trude. "Never mind," she said. "We have dinner, then we go back to the rehearsal room and work six hours if you want. All night. Quietly. Alone." We went back. Not an idea. Not a gesture. I was desperate. I felt beaten down and abused. I thought of Walter to whom I was recently married and whom I hadn't seen in well over a year. I

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## AGNES DE MILLE

(Continued from page 126)

wondered if he'd changed. I wondered if he would come back. I put out my hand to him. Trude suddenly cried, "Aggie, what are you doing?" I found I was weeping very hard. "This is the home-coming we've been trying to find." We called the dancers next morning, and those wonderful sore-boned creatures took fire once more. Later we showed the bosses. "Oh my God, can't we get rid of this sombre, dreadful ballet?" wailed Harburg. John C. Wilson, *Bloomer Girl's* producer, the most sympathetic of managers, was reluctant to break my heart, but on the other hand, he felt a genuine repugnance toward including this dreary piece in his brilliant new comedy. The wives and the lawyers and the backers were plainly frantic. "Women will faint. They'll weep. They'll leave the show."

There was little time left.

Whenever one of the bosses was in the theatre I showed the version they liked, but at home at night I brewed great pots of tea and tried to rework the whole matter on paper. In the mornings, with dancers posted at the doors to give warning, I secretly rehearsed a fourth version. In it, the men returned, but one notably did not, and the patterns of rejoicing pivoted about the stern, unmoving figure of the widow. As the circles of reunited men and women wheeled softly in a gathering pulse, the bereft woman placed her hand on the earth and lifted her head in a gesture of ultimate remembering.

On opening night we did our fourth version. Women wept, but in relief and catharsis. One woman quietly handed me her son's navy wings. The producers had a hit—which is always relaxing.

## NEW YORK SEASON NOTES

(Continued from page 97)

burned in, not out. At one big afternoon party, instead of cocktails, an excellent "cup" made of brandy, orange Curaçao, pints of club soda, lemon, and orange peel.

### AS FOR DANCING—

Emil Coleman, who played at many of the débutante dances says: "They like to do the Samba, but even more the Mexican La Raspa (sometimes called the Hat Dance), three or four times in the evening. They like the Viennese waltzes, usually to the Rosenkavalier music. And about one o'clock in the morning they begin to do the Charleston to the tunes of 'Black Bottom,' 'Jada,' and 'The Charleston.'" William de Rham and Arthur Murray report that in their dancing classes they have many requests for Charleston lessons. They teach what they call the basic step, the kick step, the scissor step. Then, as progress is made, the double and triple kick step, the travelling step.

The generation of the Scott Fitzgerald era can be seen showing the younger generation some of the old-time more intricate steps. Harry

Evans, the publisher, for many years one of the best amateur Charleston dancers in New York, says the ones who learned it in their Junior Prom days are the best. Celeste Holm, who has won several contests on the coast, dances a fine Charleston, as do Mrs. Kingman Douglass (Adele Astaire), Mrs. Donald Tansill, Mrs. Edgar Scott, and Mrs. Stuart Symington. Newer exponents also outstanding are: Mrs. Philip Isles, Mrs. John Schiff, Mrs. Haring Chandor, Mrs. Robert S. Magowan.

The most popular music for the regular rumbas and fox trots are college tunes from the Hasty Pudding and Triangle Club Shows; "You're Just in Love," from *Call Me Madam*. "If I Were a Bell," from *Guys and Dolls*, and the hit songs from *Out of This World*. The St. Regis Roof orchestra, which plays for some of the prettiest débutantes in town, say their most popular requests from the young people are "Just One of Those Things," "Laura," "Most Beautiful Girl in the World," and "The Charleston." Backward, turn backward, O Time!



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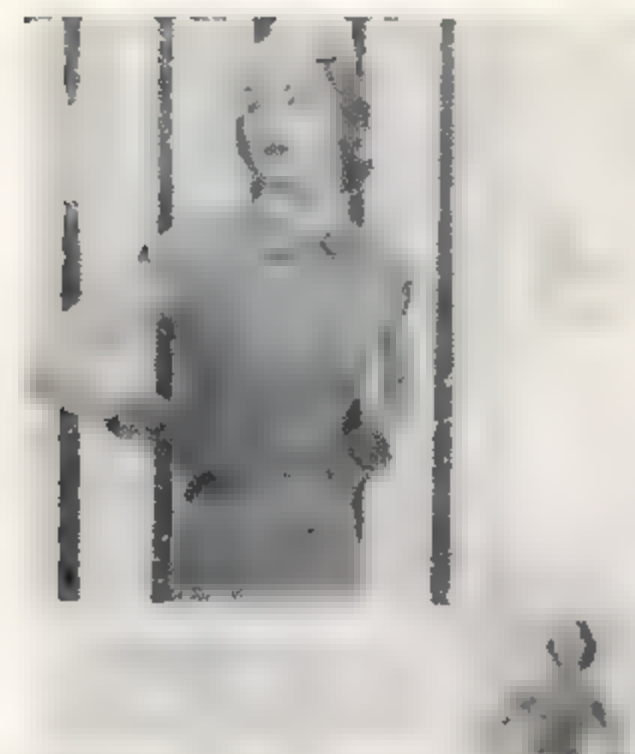
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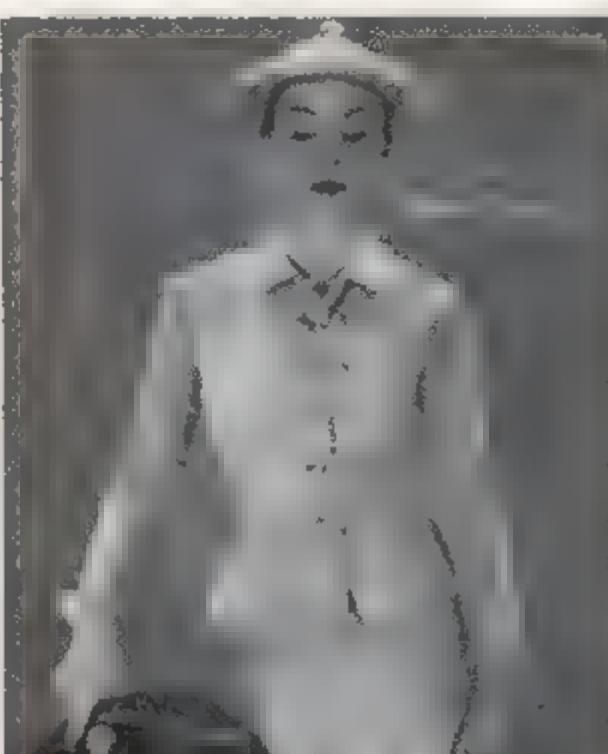
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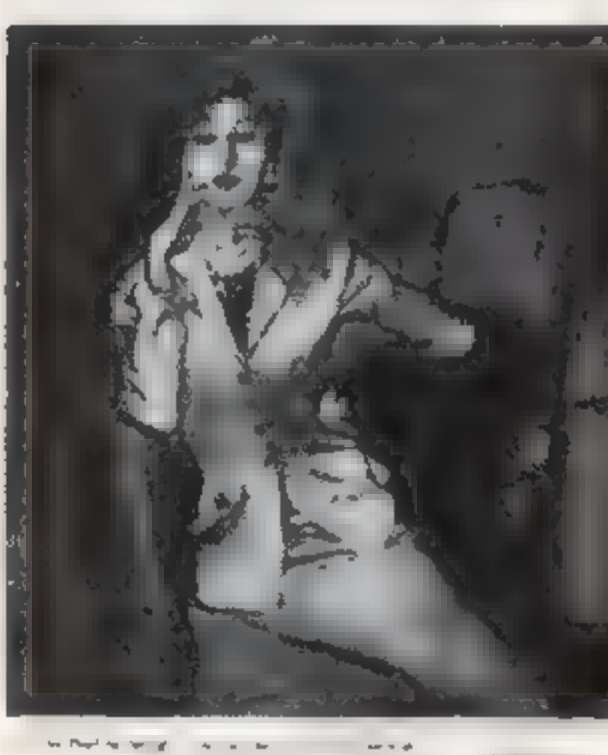
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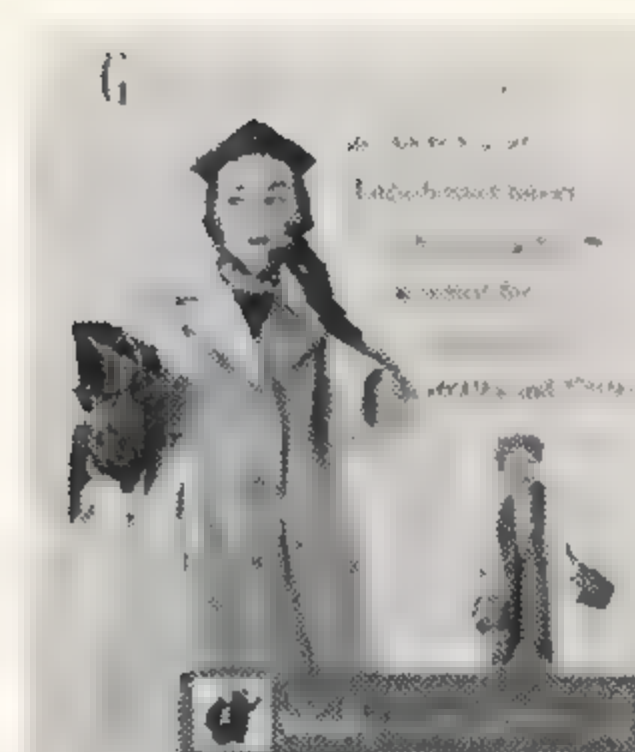
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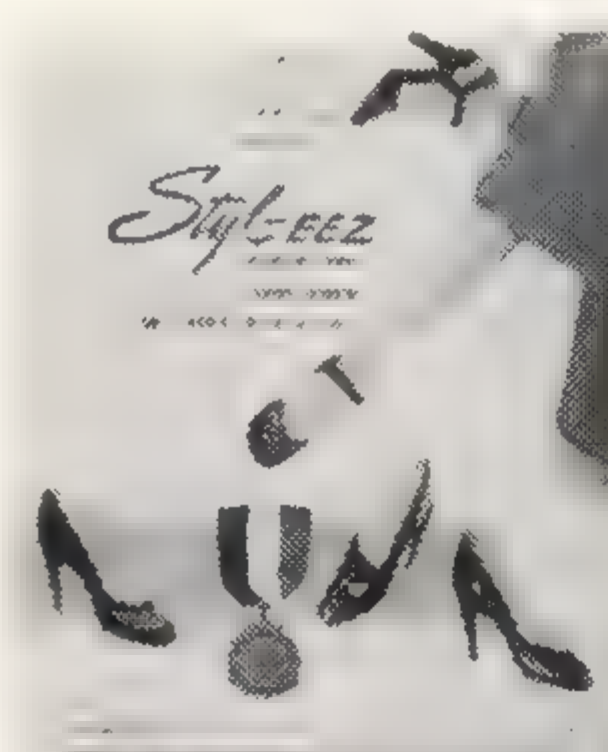
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Rosenfield Dry Goods Co 22  
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**HOLYOKE** A Seliger & Co 41  
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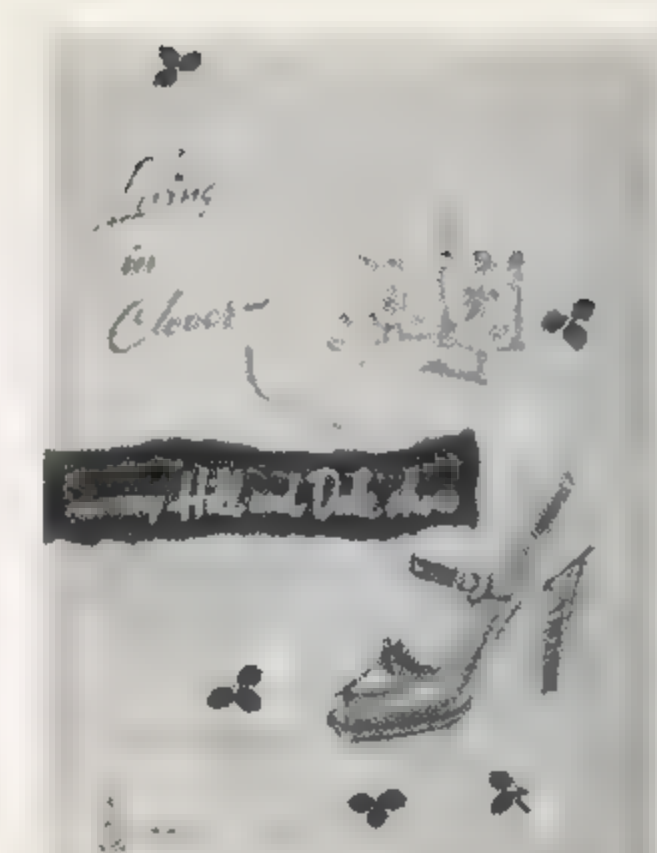
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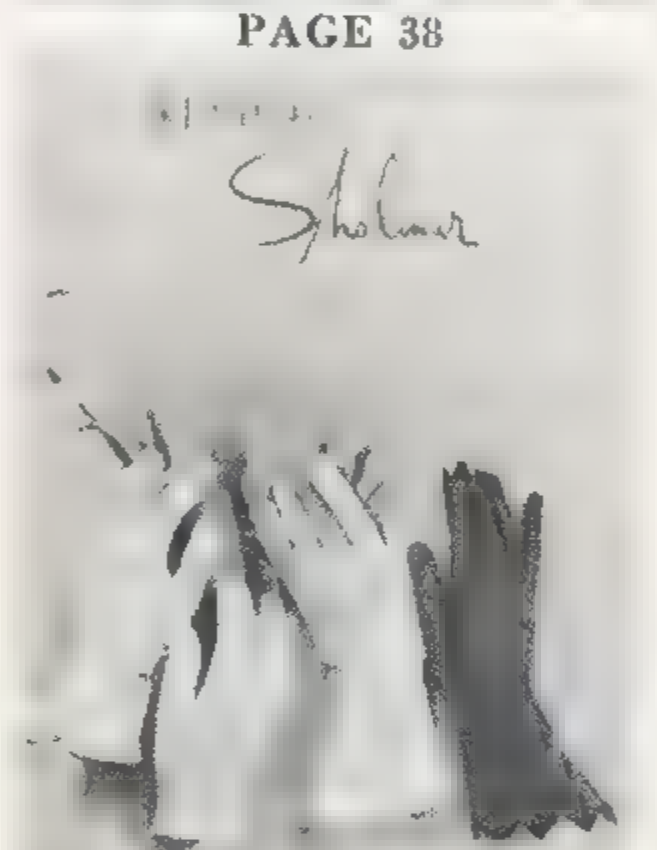
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4TH COVER



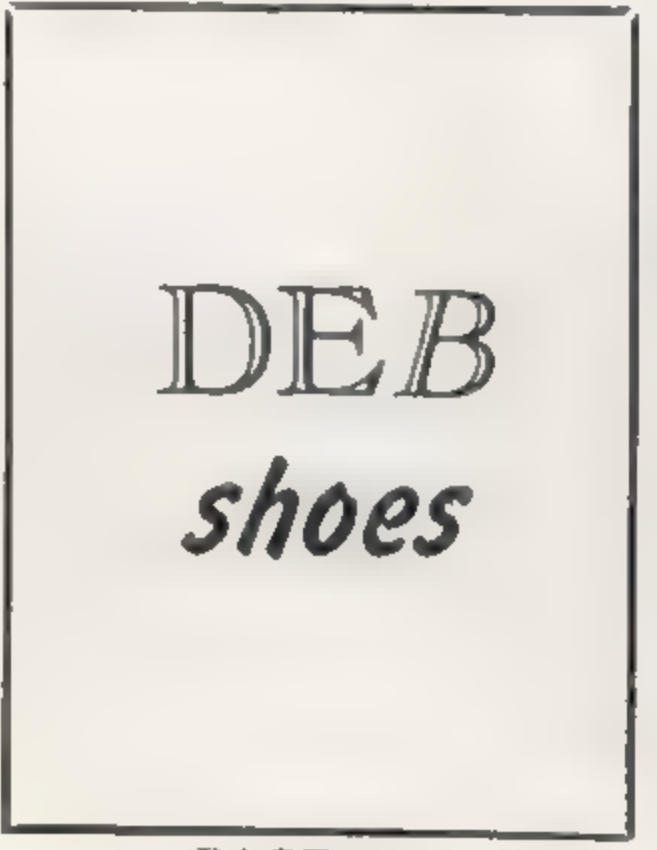
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1



2



3



4

## KNITTED SHIRTS: PRICE PRIZES

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**1.** To wear outside a skirt, middy-fashion, or belted, as here: long-to-the-hips grey and white striped cotton jersey with grey-banded sleeves, a grey side-turned collar. \$3; Saks Fifth.

**2.** A white bib-front and white cuffs on a fine-combed cotton jersey pull-over, Tattersall-checked in green, brown, and white. Short sleeves, to push up shorter, and a high V-neck, \$2.50; Lord & Taylor.

**3.** Narrow black and white stripes converge at a V angle in this cotton jersey pull-over, with the neck, sleeves, and waist banded in all-black. \$5; Lord & Taylor.

**4.** A twosome here, one striped, one not. The striped one is cotton jersey, red, white, and navy blue, bordered in navy blue; \$2.50. The batwing one, bright orange knitted cotton, with white knitted bands. \$4. Both at Lord & Taylor.

**5.** The stripes thin and vertical in this high-necked shirt of green, yellow, and white rayon tricot mesh. \$4. Bendel's Young-Timers.



5

COFFIN





## HAIR CARE—AT HOME

In between visits to the hairdresser, if your hair is normal to dry: you might moisten cotton with Breck Hair Lotion 1A; work it into the scalp via many hair partings, massage with a steady, rotary motion for several minutes.

For Oily Hair and Dandruff: reserve several minutes the night before your hair appointment, to massage Breck #1 Cream into the scalp, as thoroughly as possible. The cream gives a wonderful feeling of stimulation to the scalp.

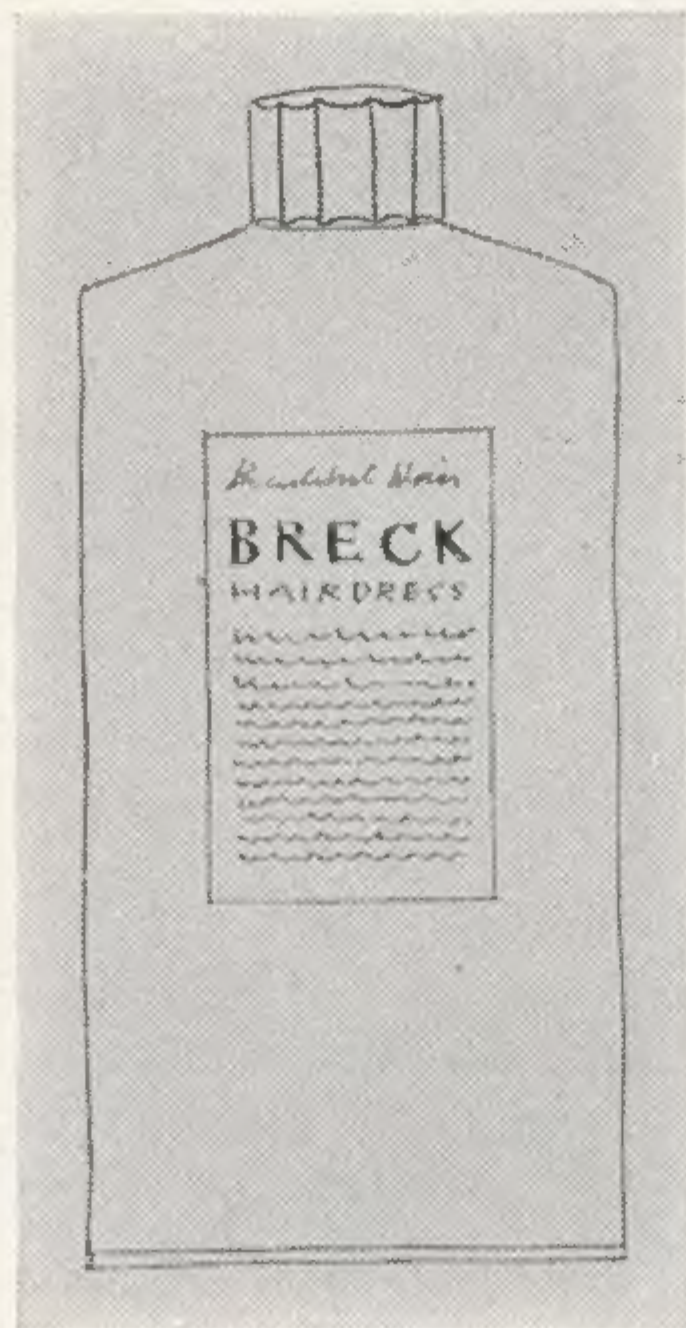


There are three Breck shampoos: one for dry, one for oily and one for normal hair. Each one is in a new bottle, a plastic bottle with a dispenser top, which means that you can shampoo your own hair while giving it a treatment.

Prescribed for everyday: several quick sprays of Breck Bouquet, a fragrant perfume-for-the-hair that has been combined with oils and will not have a drying effect on the hair. Packaged with atomizer.

Breck Hairdress is a liquid cream that does an extraordinary job of disciplining freshly washed hair and/or reviving dry ends. Mix: one teaspoonful with a glass of warm water to make an excellent cream rinse after a shampoo.

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## MIDLAND, TEXAS

(Continued from page 105)

young couples arriving every week, and there is building, building, building. Everywhere bald lumber shapes into another little house. One-storied, the houses sprawl out from the city, so many so much alike, clustered together, leaving the wide prairie gaping beyond. Dirt roads are being paved, but not as fast as houses are built.

Out of Midland, into the Texas prairies, roads run boringly straight, edged by the ungraceful gauntness of barbed-wire fences. And the smell of the land is of dust if of anything—no sagebrush, no good green smell.

Crested blue quail scurry into the mesquite, never flying until they absolutely have to. Scissor-tailed flycatchers dip and zip and perch on the wire fences, and ravens waddle and scrounge around carcasses of big-eared jack rabbits killed on the road. In the fall, maize, mustard-coloured, heavy-headed, waves in the constant wind, and Mexicans drag huge white bags behind them in the cotton fields.

By day, the austere lines of the oil rigs cut into the sky; by night, their lights give the illusion of carnivals spotting the darkness, captured

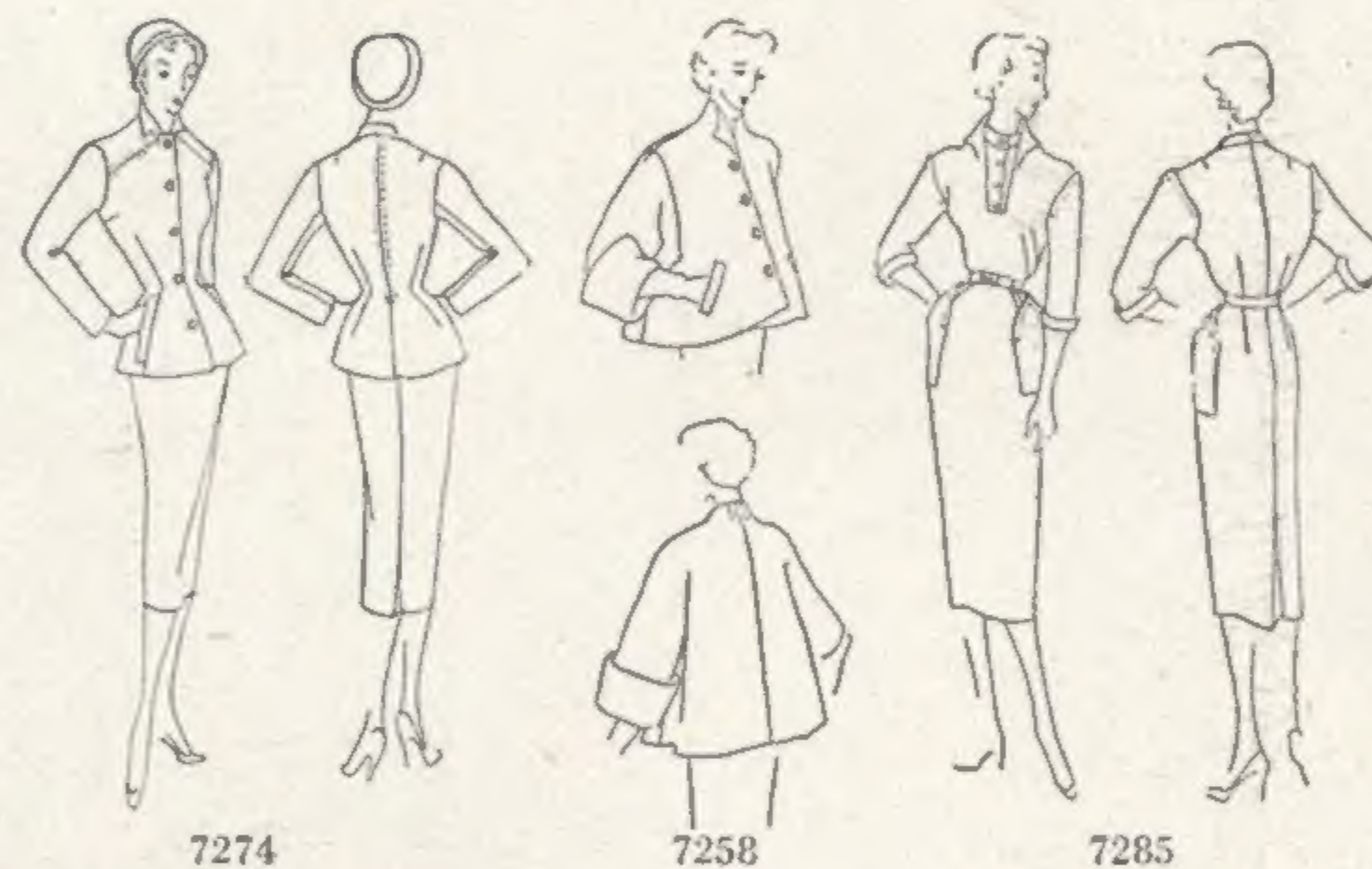
stars strung on a line; close to, they lose all magic and form to become bald electric light bulbs.

Centred in the West Texas-New Mexico Permian Basin, which includes oil-rich Scurry County, Midland is the administrative headquarters of this petroleum-producing empire. Some 300 oil companies make Midland home base for their geologists, engineers, and technical staffs. In 1940, Midland's population was under 9,500; by 1950 it had grown to 26,000. Bank deposits in 1940 were almost \$5,000,000. Now they are about \$41,000,000, and last year retail sales were over \$37,000,000. Though cattle raising has been pushed into second place by the oil industry, it still brings thousands of dollars to Midland annually; some 50,000 head of Hereford feeder calves are shipped from there each year.

The young people who have moved to Midland give excitement and purposefulness. Although they miss trees, water, mountains, the changing seasons, they want to stay in Midland because of the people, and because they are in on the beginning of something.

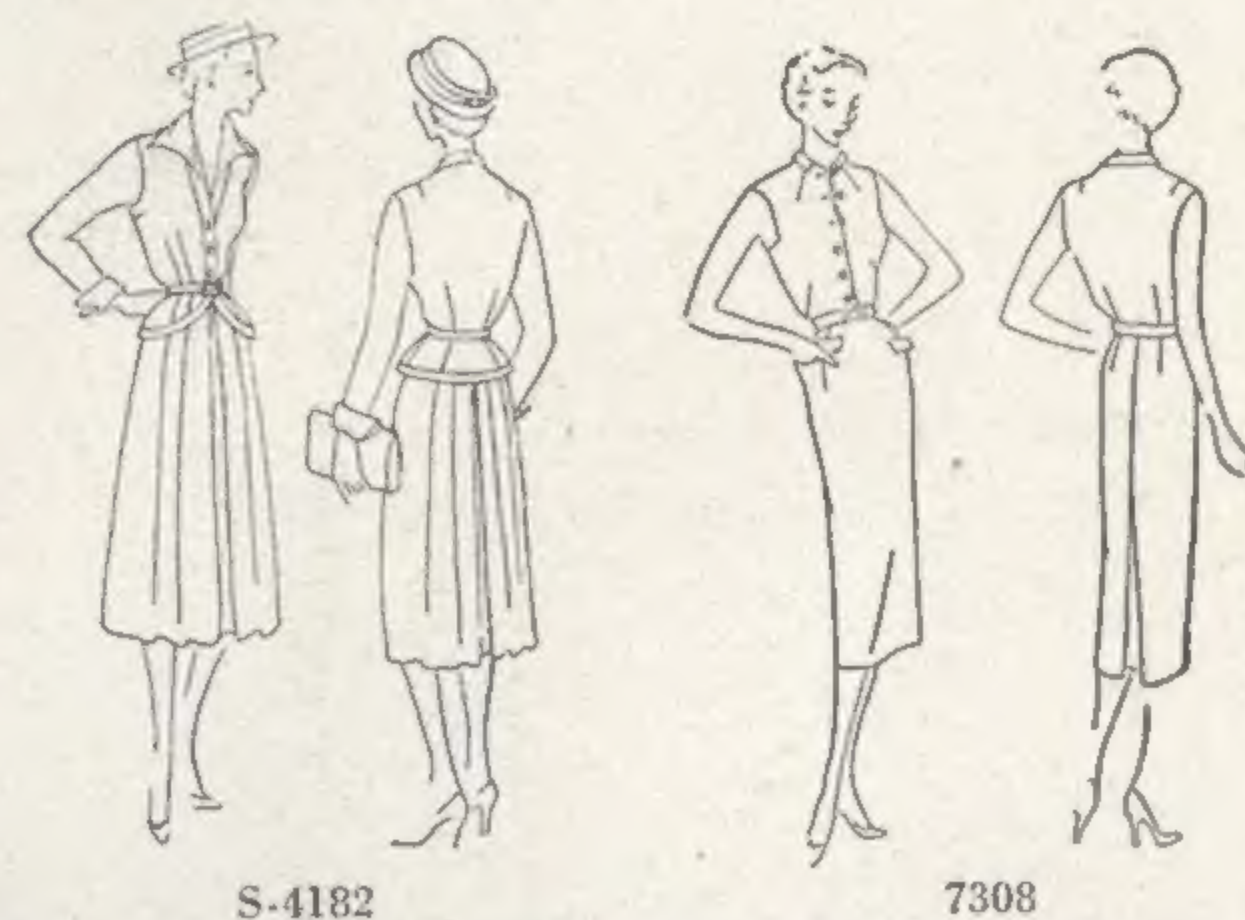
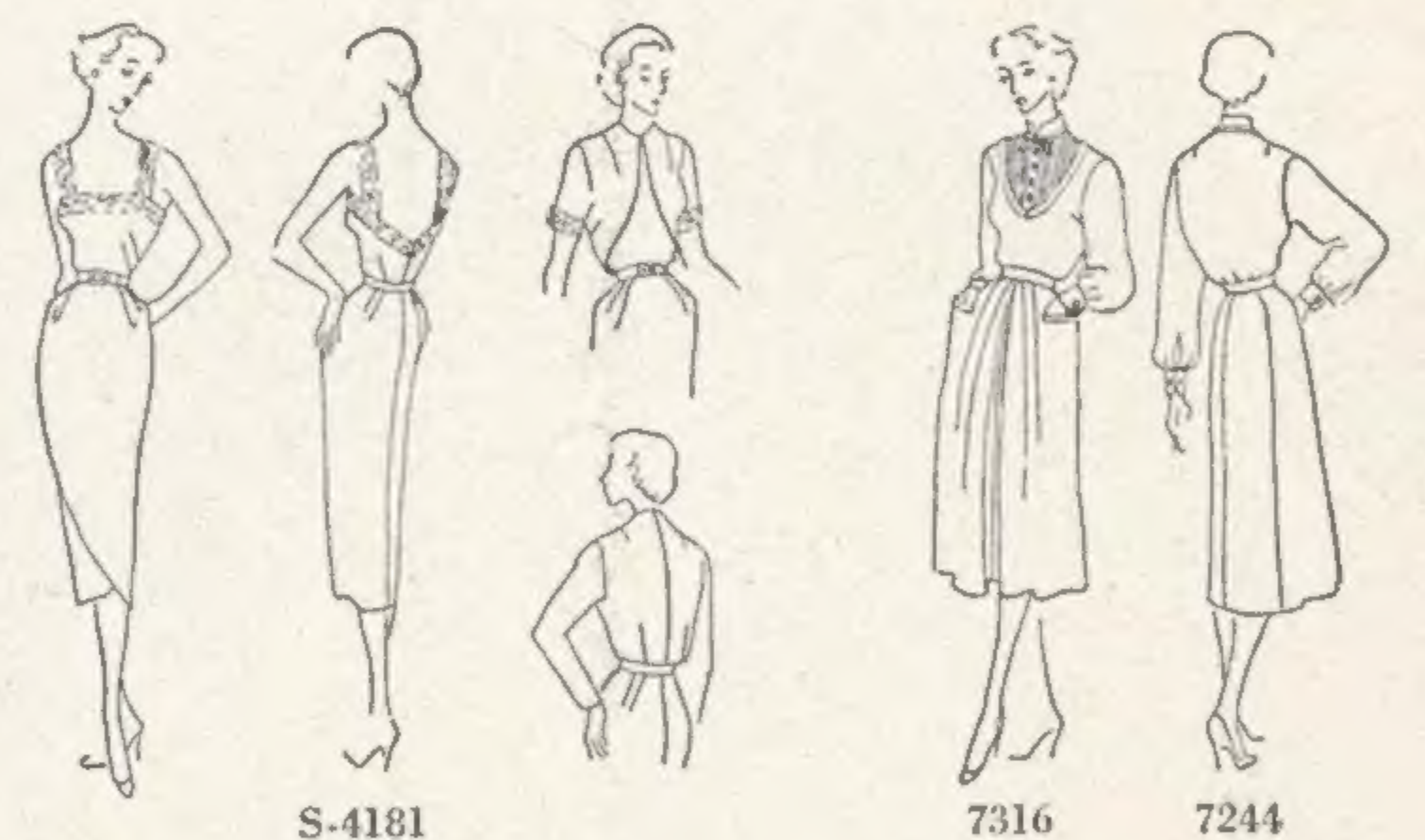
## VOGUE PATTERNS

(Back views of Patterns on pages 99-101)



*Left:* Suit, No. 7274. Size 16: 27½ yards of 54-inch material. Sizes 12 to 20 (30 to 40). 75c. Coat, No. 7258. Size 16: 3¼ yards of 54-inch material. Sizes 12 to 20 (30 to 40). "Easy-to-Make." 60c. Dress, No. 7285. Size 16: 2½ yards of 54-inch, 1 yard of 35-inch material. Sizes 12 to 18 (30 to 36). 60c.

*Right:* Bolero dress, No. S-4181. For size 16: 4¾ yards of 35-inch material. Sizes 12 to 20 (30 to 38). \$1. Skirt, No. 7316. For size 16: 2¼ yards of 39-inch material. Sizes 24 to 32, waist. 40c. Shirt, No. 7244. For size 16: 2¼ yards of 35-inch material. In sizes 12 to 20 (30 to 40). Price, 50c.



*Left:* Suit, suggested in silk twill, S-4182. For size 16: 5 yards of 39-inch material. Sizes 12 to 18 (30 to 36). \$1. Sleeveless dress, No. 7308. For size 16: 3½ yards of 35-inch material. Sizes 12 to 20 (30 to 38). "Easy-to-Make" pattern. Price, 60c.

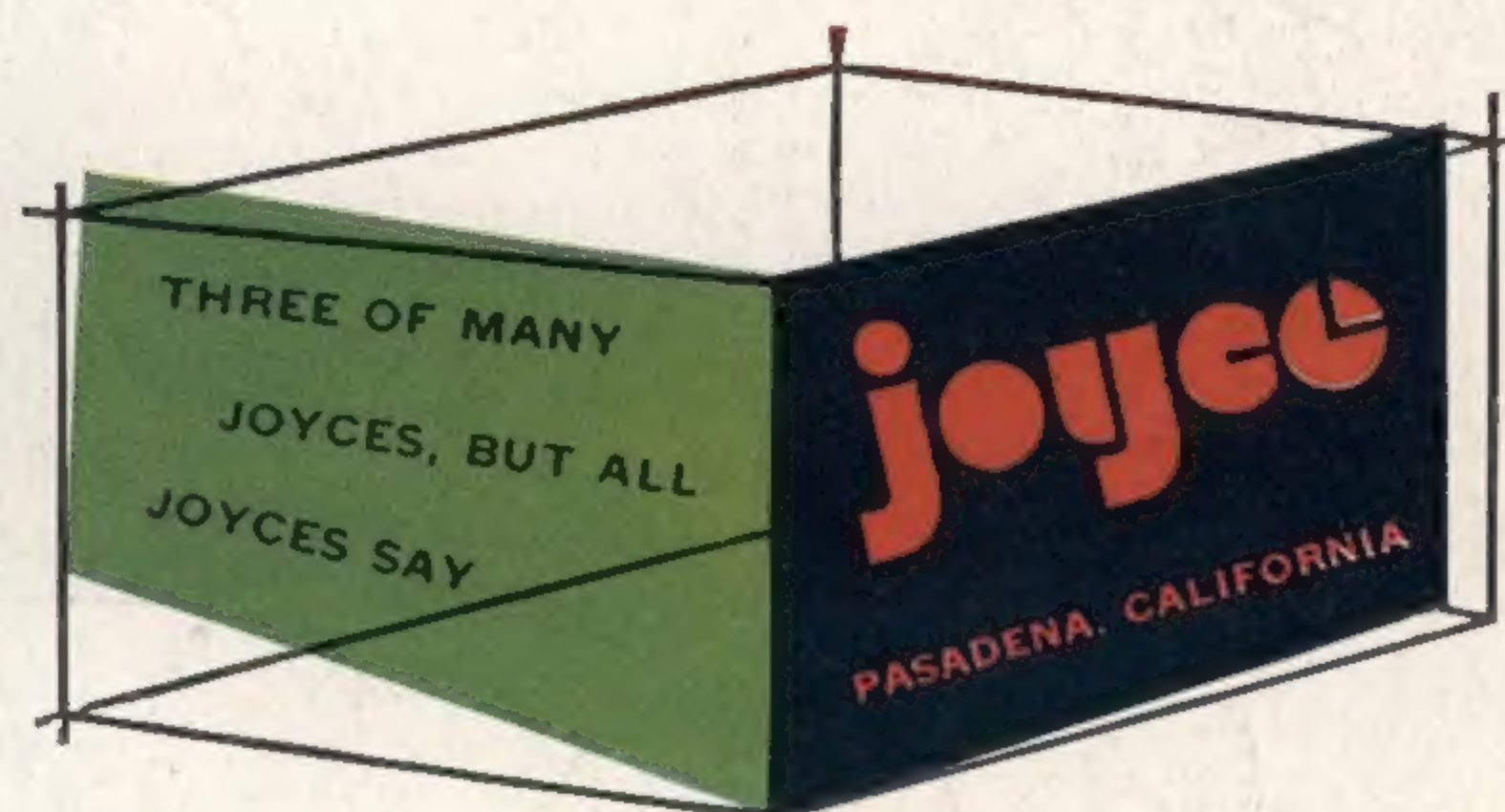
VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.





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